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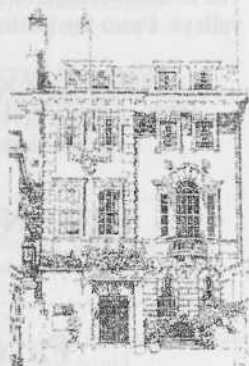
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THE SOCIETY'S ADDRESS

Postal: 6 Clifton Road, London W9 1SS; Web-site: www.kipling.org.uk

Fax: 020 7286 0194

THE SOCIETY'S NORTH AMERICAN REPRESENTATIVE

David Alan Richards, 18 Forest Lane, Scarsdale,

New York, NY 10583, U.S.A.

Tel: (212) 609-6817. Fax: (212) 593-4517. e-mail: drichards@mccarter.com

SECRETARY'S ANNOUNCEMENTS

SOME FORTHCOMING EVENTS

Wednesday 4 July 2007, 4.30 p.m., in the Mountbatten Room, Royal Over-Seas League, the Society's A.G.M. A cash bar will serve drinks from 5.30 p.m. before **Prof Leonee Ormond** of **King's College, London**, gives her talk on **Kipling and Art** at 6 p.m. Tea will be available before the meeting for those who book in advance.

Friday and Saturday 7 and 8 September 2007, A Kipling Conference at the University of Kent at Canterbury to celebrate the Centenary of Kipling's award of the Nobel Prize for Literature. Please see enclosed flyer.

Wednesday 12 September 2007, 5.30 for 6 p.m., in the Mountbatten Room, Royal Over-Seas League, **Andrew Lycett** on "Kipling and Conan Doyle – from Portsmouth to ends of Empire, brothers in literature".

Wednesday 14 November 2007, 5.30 for 6 p.m., in the Mountbatten Room, Royal Over-Seas League, **Charles Allen** on "Kipling and India's Religions".

June 2007

JANE KESKAR & ANDREW LYCETT

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CONTENTS

THE KIPLING SOCIETY: OFFICERS, ETC.	3
SECRETARY'S ANNOUNCEMENTS	4
EDITORIAL	6
THE KIPLING CONFERENCE 2007 by John Walker	7-8
THE RUDYARD KIPLING SOCIETY OF AUSTRALIA by David R. Watts	9
KIPLING'S PASTORAL (A)VERSION by Dr Giuseppe Albano	10-20
RUDYARD KIPLING AND PUBLISHING IN INDIA by Eamonn Hamilton	21-32
MORE KOPJE-BOOK MAXIMS by R. Kipling and P. Landon	32
OBITUARY: PROF M. ENAMUL KARIM by The Editor	33
"CHARADE": A NEW VERSE NOTE BY KIPLING FROM 1892 by Traugott Lawler	34-40
BOOK REVIEWS by The Editor of: <i>EMPIRE OF ANALOGIES</i> by Kaori Nagai	41-43
<i>THE OXFORD HANDBOOK OF BRITISH & IRISH WAR POETRY</i> ed. Tim Kendall	& 49
EMANUEL PYECROFT, SECOND-CLASS PETTY OFFICER by Cdr Alastair Wilson	44-49
"GIGGER" AND GIGLAMPS by George Engle	50
MEMBERSHIP NOTES & <i>Subscription Reminders</i>	51
LETTERS TO THE EDITOR	52-55
"WE'RE SINGING RUDYARD KIPLING . . ." from Fred Lerner	56-57
OBITUARY: R.T.G. THOMPSON by The Editor	57
REPORT OF THE TRUSTEES FOR 2006	58-59
MINUTES OF THE ANNUAL GENERAL MEETING 2006	60-64
THE SOCIETY'S FINANCIAL STATEMENT 2006	65-67
ABOUT THE KIPLING SOCIETY	68

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EDITORIAL

THE KIPLING MAILBASE

Many members are aware that we have access to a 'mailbase' discussion group under the auspices of the well-established academic JISCMail system. Messages sent to the list go to all those who have signed up for it, and over the years this has been a very effective way of exchanging questions, ideas, and information. Although designed primarily for the exchange of information by email between members of the Rudyard-Kipling list, Council are occasionally finding it useful for alerting members and others to any news or events relating to Kipling's works or Kipling studies that it is thought would be of interest. Although the *Journal* is still the primary method of communicating with members, it takes about ten weeks from the time that the contents are finalised to the time it reaches U.K. members, and longer still for non-U.K. residents.

There are currently just over a hundred of us signed up for the mailbase, but if all members who have an email address would join it, then Council could be more certain that useful information would reach the majority of members and interested others. There is no need to respond to messages if one prefers not to do so, and members can be assured that they will not be swamped with 'spam' as a result of joining. In the six years that I have been on the mailbase, I have not received a single 'spam' email via the mailbase.

Information about signing up to the mailbase is given on the Members' page of the Society's website, but it is not necessary to go by that route. You can sign up directly by going to:

<http://www.jiscmail.ac.uk/lists/RUDYARD-KIPLING.html>

and then clicking on [Join or leave the list \(or change settings\)](#)

You will need to enter your email address and your name, then click on the appropriate 'button' to either join or leave the list. For changes to your details, a new email address for example, you should be able to use the same process. However, if this doesn't work properly, then the workaround is to join the list with your new details and then leave the list with your original information.

I do encourage you to join, if only to avoid missing something interesting, but also because a question on the mailbase can generate responses from several members which have an immediacy and relevancy that can never be achieved through a "Letter to the Editor".

THE KIPLING CONFERENCE 2007

By JOHN WALKER

"To Caunterbury with ful devout corage"

THE UNIVERSITY OF KENT

7 and 8 SEPTEMBER

"It is the intention of this conference to encourage new approaches to Kipling scholarship, and to foster dialogues between two different kinds of Kipling's readers in the twenty-first century, who are too often separate: on the one hand, experts and enthusiasts of Kipling's life and writings, and on the other, the increasingly influential exponents of postcolonial criticism. "

This mission statement, from the School of English at the University of Kent at Canterbury, is part of an email publicising this year's major event for our Society. Almost one hundred years, to the day, from the announcement of the award of the Nobel Prize in Literature, this gathering is to be both a celebration and a re-examination.

The "new approaches" will be admirably served by contrasting key speakers: the political commentator and critic, Christopher Hitchens, is matched with the eminent postcolonial writer and critic, Professor Benita Parry, from Warwick University. Organising the presentation of papers into two panels will ensure that there is time to "foster dialogues", and enjoy presentations on a wide variety of themes, from such well-known Kipling authorities as Harry Ricketts, Peter Havholm, Bart Moore-Gilbert, Daniel Karlin, Charles Allen and Jan Montefiore. Topics already mooted include "Kipling's poetry of the First World War", and "Other writers' dialogues with Kipling", so this promises to be a wide-ranging approach to the man and his work.

General areas planned for these sessions include:

Kipling and crime / Kipling and journalism / Nation and Empire /

The uncanny and the gothic / Kipling and knowledge/

Kipling and travel / Crossing cultures / Trans-nationalism /

Kipling and psychoanalysis /The Jungle Books / Kipling and war/

Kipling and modernity / Kipling and film / Kipling as poet /

Kipling's literary descendants

The venue, on the modern campus of the University Of Kent, will be the excellent conference suites and meeting rooms of the Grimond Building. Delegates can stay on site, in the University's own en-suite rooms, or find lodgings in the ancient city of Canterbury. The registration fee for Society members will be £75, with reductions for students, and this will include lunch and refreshments on the 7th and 8th . Day rates are fixed at £40 for members, and again we offer reduced fees for students. There will be a Conference Dinner on the first evening (at additional cost), and an evening meal will be available for those who choose to stay over on the 8th. Various visits have been suggested for those remaining until the Sunday, including a guided tour of Bateman's and a trip to Rottingdean. Visitors may also take advantage of the college rooms on the night of the 6th so that a visit (to London, for example) could be added beforehand.

A registration form, with full details of accommodation rates and other costs is available on line at <http://www.kent.ac.uk/english/kipling.html> or can be obtained by post from:

Dr Kaori Nagai, School of English, Rutherford College,
University of Kent, Canterbury, Kent CT2 7NX.

The Conference Director is Jan Montefiore, who is Reader in English at the University, and can be contacted through the Department, at <http://www.english@kent.ac.uk>

(Members may also contact John Walker, the Honorary Librarian, on 01622 890366, to be posted a copy of the form). Applications received after 10th August are subject to a £10 surcharge.

This promises to be a thoroughly enjoyable and worthwhile event, at a time when "Kipling's readers in the twenty first century" should be able to meet and share their understandings. On the Conference web site, there is a clear and welcoming invitation:

We invite you to join us in this commemoration and re-evaluation of Kipling's work, and on this apposite occasion to help us expand the network of Kipling scholarship.

THE RUDYARD KIPLING SOCIETY OF AUSTRALIA

By DAVID R. WATTS, PRESIDENT

We had our first meeting on Saturday 24 February at Roseville in Sydney, starting at 2 p.m., in a church hall, in a very accessible location close to the railway station and used by other literary societies.

The meeting was publicised by flyers sent to other literary societies in Sydney, and to the Universities, both Sydney and Newcastle.

The attendance of 50 was gratifying, and we finished with 33 paid up members, with some more promised. We had a small display of books, mainly about Kipling, but also some of the rarer first editions, CDs of Kipling songs, Kipling stamps and some *Kipling Journals*.

The President *pro tem* gave an introductory address, a brief description of the U.K. society, its history and aims, and then set out the aims of the Australian Society, with feedback and helpful suggestions from the audience, and ending with a request for committee members.

He was followed by Susannah Fullerton, authoress, lecturer and president of the Jane Austen Society of Australia, the largest of Australian literary societies, some 500 members! Susannah gave a very stimulating talk on why there should be a society for Kipling, mentioned the great variety of his poems and quoted some of them, then spoke briefly of his novels and his life, emphasising how much interesting material there is for future meetings.

We decided on quarterly meetings to start with, with one dinner or luncheon meeting per year, a quarterly newsletter, a subtitle of "Jungle Book" was mooted, and a website.

A BBC programme, on National Trust properties, featuring Bateman's and shots of Rudyard Kipling was on television recently, and stimulated discussion about visits to U.K. by members of the various literary societies in Sydney.

We adjourned for afternoon tea, and managed to find, I believe the army call it volunteering, a treasurer, catering and membership committee members.

Our next meeting is set down for 5 May when Professor Peter Alexander (English Literature, University of N.S.W.) will give a talk on Kipling's Australian verse, followed by some poetry readings and discussions.

We have booked 25 August for the following meeting, provisionally on "Kipling in South Africa", and a dinner meeting in November.

KIPLING'S PASTORAL (A)VERSION

By DR GIUSEPPE ALBANO

[Since finishing his doctoral thesis on Victorian and Edwardian poetry at Cambridge University in 2005, Giuseppe Albano has held fellowships at Queen's University (Canada) International Study Centre and Edinburgh University's Institute for Advanced Studies in the Humanities. He discovered Kipling's verse in adolescence and has been *hokee-mut* on him ever since. (And if you can't remember what *hokee-mut* means, you'll have to read either his essay or – better still – Kipling's poem "The Shut-Eye Sentry" again.) – Ed.]

T. S. Eliot's conviction that Kipling was a proficient writer of verse, as argued in the introduction to his 1941 Kipling anthology, is praise not to be taken lightly for he believed verse to be far more difficult to write than poetry, owing to the distance of modern writers from oral tradition. As with other attempts to distinguish between the categories of verse and poetry – A. E. Housman's 1933 lecture "The Name and Nature of Poetry" springs to mind – Eliot's boundaries are precarious. At the start of his essay he purports to ask 'a question that everyone asks – whether Kipling's verse really is poetry; and, if not, what it is'¹ This is an awkward attempt at classification for he subsequently allows that 'Kipling does write poetry, but that is not what he is setting out to do'²

Kipling resists such classification because he constantly shifts from oral ingenuousness to literary sophistication, and often in the same line of verse. These categories might seem distinct but it is not always easy to determine how intentionally (dis)ingenuous and/or (un)sophisticated Kipling is being. In the opening stanza of "Cells", Kipling teases out the relations between the poem's literary form and a vital aspect of the folk culture from which it is both inspired and aspires to represent. The purpose of doing this is to describe a hangover, a common enough condition, but one with enough esoteric complexities to make it a challenging subject:

I've a head like a concertina: I've a tongue like a button-stick:
I've a mouth like an old potato, and I'm more than a little sick,
But I've had my fun o' the Corp'ral's Guard: I've made the
 cinders fly,
And I'm here in the Clink for a thundering drink and blacking
 the Corporal's eye.

On the basis of such pieces, it is easy to see why Eliot notes and applauds 'the inspiration and refreshment of the living music hall' in Kipling's verse.³ The throbbing sensation in the head, caused by

dilation of the cranial blood vessels, is likened to a concertina which contracts and expands when played. But its purpose here is to provide more than just a physiological analogy; the ebbs and flows of the soldier's speech call forth the pulsing cadences of the concertina (an early nineteenth-century invention which had won exponential popularity) so that in turn there is a subliminal connection between the stanza and the ambiance and mood of the modern folk song. Kipling's poem, then, is realism twice removed from reality: the language of the barracks as represented through the medium of verse, but reverberated through a distinctly Victorian, music hall-esque version of folk culture. If the influence of the music hall might make this poem more accessible to urban audiences, though, the material conditions in which it was produced, as well as its subject matter, ensure that "Cells" remains, first and foremost, a military drinking song, which is how many contemporary soldiers would have seen it.

The present essay begins with the premise that by blurring the distinction between orality and originality, Kipling achieves the kind of poetry Auden once confessed to wishing he could write, that is, 'the thoughts of a wise man in the speech of the common people'⁴ Such mastery, it will be argued, qualifies Kipling's claims to pastoral status, in William Empson's sense of the term, as 'putting the complex into the simple'⁵ This overlooked aspect of Kipling reaches its apogee in his drinking poems which naturally accommodate both his ebullient musicality and his inquisitive ear for realistic speech. Kipling does not, of course, restrict himself entirely to representing military life in the poems concerned with drinking, but his self-immersion in soldiers' "canteen talk" – one corporal warmly recalled that he was "free wid his beer and talkin' loike one of ourselves bedad" – gave him particular insight into the ways soldiers talked, drank and thought.⁶ Beer brought Kipling closer to the truth of these men's lives. It is hardly surprising, then, that the poems which reconstruct those lives are drenched in references to the stuff.

Given that drinking metaphors are everywhere in Kipling's early verse, as in his early prose, and given that so many of the drinking poems involve stories, perhaps Eliot is right to claim that because 'his verse and his prose are inseparable . . . we must judge him, not separately as a poet and as a writer of prose fiction, but as the inventor of a mixed form'⁷ As far as the poems, specifically, are concerned, though, those pieces concerned with drinking, as well as many of the ones that are not, often have a drinking-song feel to them. Their speakers consistently use the first person plural to describe past events and present situations, creating a sense of working men at the pub chatting (and singing) to and with each other about their various adventures,

escapades and mishaps. In doing so, Kipling raises notions about the disclosure and circulation of pub gossip, a process whereby stories with factual claims become the stuff of drinking legend. One such piece, "The Shut-Eye Sentry", is a tale of an intoxicated officer on sentry duty which begins by delving into the origins of its own dissemination:

Sez the Junior Orderly Sergeant
 To the Senior Orderly Man:
 "Our Orderly Orf'cer's *hokee-mut**
 "You 'elp 'im all you can.
 "For the wine was old and the night is cold,
 "An' the best we may go wrong;
 "So, 'fore 'e gits to the sentry-box,
 "You pass the word along."

[* very drunk]

And 'pass the word' the orderly does. "The Shut-Eye Sentry" subsequently evolves into the story of a riotous drinking session in which the sentry officer, so drunk he is apparently unaware of his actions, kisses the poem's speaker ("There was me 'e'd kissed in the sentry-box, / As I 'ave not told in my song'). This is not simply a humorous tale passed from poet through speaker to reader; it is passed from soldier to soldier, rising (or, in this case, going down) through the ranks, eventually becoming a piece of pub gossip with a chorus resembling a drinking song (*'So it was "Rounds! What Rounds?" at two of a frosty night, . . .*).

In poems such as this there is an inescapable sense that Kipling is eaves-dropping on songs and conversations and repeating them for the benefit of his readers. In another piece, "The Sergeant's Weddin' ", a group of soldiers chatter amongst themselves about the (less than) holy union of their sergeant and his (not so) blushing bride. The bride in question is hardly virginal and her groom is an outright swindler, having made money from watering down the canteen beer. In the highest spirits the soldiers put aside personal differences between themselves and the sergeant – 'We 'ave scores to settle— / Scores for more than beer;' and look on the bright side, turning their libidinous eyes to his bride – 'She's the girl to pay 'em— / That is why we're 'ere!'. In an earlier version Kipling has ' 'E 'as scores agin us, / Tick for more than beer', which is not as accessible as the final version.⁸ Although Kipling uses phonological intimations to show how words should be pronounced, dialect words like 'agin', which means *against*, are avoided, if possible, so as not to alienate readers, although the amended lines

still uphold an air of authentic soldierly speech. Despite conflicting interests, there is still a great amount of affection as the troops gather round for the refrain: *'Cheer for the Sergeant's weddin'— / Give 'em one cheer more!'*

The inclusion of refrains immediately distinguishes Kipling's verse from his prose. Even a poem like "The Young British Soldier", which instructs privates not to drink too much and not to 'go on the shout', becomes a drinking song of sorts, especially when it transpires that the perseverance of orderlies is rewarded by beer:

Be handy and civil, and then you will find
That it's beer for the young British soldier.
Beer, beer, beer for the soldier . . .

The speaker of this poem does not wish to quell the spirits — metaphorical or literal — of new recruits but to ensure their well-being. The tone is at once authoritative and affectionate, and the salient h-dropping shows that the voice of experience is also that of a working-class soldier, probably a corporal, who seeks to counsel those in the position he once found himself.

In this respect "The Young British Soldier" possibly comes closest to capturing Kipling's own views on encouraging soldiers to partake in socially responsible drinking, as opposed to promoting outright abstinence. Indeed Kipling impishly parodies the temperance message at the start of "The Man Who Could Write", a cautionary tale of a civil servant who naively fancies himself as a journalist (*Shun—shun the Bowl! That fatal, facile drink /Has ruined many geese who dipped their quills in 't;*) and makes gentle fun of temperance campaigners like General Lord Roberts in " 'Bobs' ", which, as a mark of respect, he chose not to have published until after its subject's death in 1914. On the other hand, Kipling is equally well aware of the downside of drink. From the foul predicament of "Pagett, M.P." who, we are told, suffers '—ten days' "liver"—due to his drinking beer', to the violence of "Belts" in which the line is suddenly, and quite shockingly, crossed from drunken frivolity (Till half o' them was Liffey mud an' half was tattered clo'es) to death (An' so we all was murderers that started out in fun). Kipling does not disguise the fact that alcohol can wreck lives, livers and relationships.

In tune with the traditional drinking song, though, Kipling's speakers are more likely to idealise communal drinking situations than the drink itself. Even in "Cells" the perils of excess are surpassed by the comforting inevitability of the bonding experience, as the speaker happily acknowledges, 'But as soon as I'm in with a mate and gin, I know

I'll do it again!'. And while different alcoholic drinks are shrouded in class and cultural signifiers — the canteen porter and beer consumed in this poem are far more sociable than the gin which takes the soldier over the edge of socially acceptable behaviour — the act of drinking has the power to unite men of different backgrounds, even if different drinks are taken in the process. "The Jacket", for instance, depicts a communal scene in which a Captain invites his orderlies to drink: ' "Will you draw the weight," sez 'e, "or will you draw the beer?" / And we didn't keep 'im waiting very long'. The Captain, however, does not drink beer: 'So we finished 'arf the liquor (an' the Captain took champagne)'. The second part of this line may be parenthesised but it is vital to appreciating the social makeup of the scene. It shows that the Captain and his orderlies are united in the act of drinking, even if what passes their lips is substantially different. Class and regimental differences can be temporarily put aside but the speaker still refers to the Captain outside the realm of himself and his comrades; the 'we' of the poem does not include the 'he' of the man in command.

As with Housman, then, whose work appropriates certain aspects of traditional drinking songs in order to discuss, and to some extent disguise, his own motives, drinking plays a pivotal role in sustaining Kipling's relations to and with working-class men.⁹ The crucial difference between these poets is that while Kipling spent his time befriending soldiers, Housman did not so much as even speak to any of them when occasion presented itself.¹⁰ Yet if Kipling's method and outlook differ from those of Housman — one poet goes down among the working classes and levels with them, the other gazes at them from the sidelines — his vision is still an inexorably pastoral, albeit realist, one. Kipling's realism was praised by early reviewers of both *Departmental Ditties* and *Barrack-Room Ballads*, although the pastoral implications of his work were, unsurprisingly given the fact that they do not adhere to traditional models of the form, overlooked. Edmund Gosse, for one, noted that 'We have had in English literature no portraits of private soldiers like these . . . Mr Thomas Hardy has painted a few excellent soldiers, but in a more romantic light and a far more pastoral setting'.¹¹ Kipling, however, is a realistic pastoralist in Empson's sense of the term, something which heightens the political possibilities of his writing. As Empson explains, 'The realistic sort of pastoral . . . gives a natural expression for a sense of social injustice. So far as the person described is outside society because too poor for its benefits he is independent, as the artist claims to be, and can be a critic of society'.¹² In many ways, this sort of realism has always been an important, if only implicit, feature of pastoral writing. Theocritus's shepherds Corydon and Battus only have time to exchange songs with one another when

their work in the fields is done. Similarly, Kipling's soldiers drink, sing and exchange tales of their various misdemeanours after they have spent long, arduous days fulfilling their regimental duties.

The poems which grew out of Kipling's beer-fuelled relations with soldiers thus cover a realistically broad range of moods and purposes, from the elegiac "Follow Me 'Ome'", in which the stanzas give voice to a private soldier's mourning for his dead friend, while the celebratory refrain cheers things up — '*So it's knock out your pipes an' follow me! / An' it's finish up your swipes an' follow me*' to the tragic "Danny Deever", in which drinking provides a mutual conciliatory experience after a traumatic incident: 'Ho! the young recruits are shakin', an' they'll want their beer to-day, / After hangin' Danny Deever in the mornin' !'. This shared comfort contrasts with the sad predicament of Deever himself, once a social drinker like the rest, now a murderer awaiting execution, taking his final solitary sip:

"I've drunk 'is beer a score o' times," said Files-on-Parade.
" 'E's drinkin' bitter beer alone," the Colour-Sergeant said.

At the same time, Kipling is not averse to poking fun at his beleaguered beer-soaked speakers. The sort of mockery found in "Cells", in which the reader is clearly expected to laugh with the soldier, not at him, is fully compatible with the demands set out by realistic pastoral. As Empson points out, mock-pastoral is not the same thing as anti-pastoral, but belongs to the (proletarian) pastoral tradition in which 'The simple man becomes a clumsy fool who yet has better "sense" than his betters and can say things more fundamentally true'.¹³ In representing the lighter side of soldiers' lives, Kipling does not mean to bring to readers a sentimental escapism, but aims to show his subjects' picture as fully as possible. It is the fullness of this picture which led Charles Carrington, one of Kipling's biographers and editors, to argue that 'Search English literature and you will find no treatment of the English soldier on an adequate scale between Shakespeare and Kipling'.¹⁴

As a realist, however, Kipling is thoroughly turned off by a certain aspect of traditional pastoralism, namely, the foolish longing for a simpler, more ideal, life. This attitude seeps through in "Gentlemen-Rankers", the title of which refers to members of the middle and upper classes who, for whatever reason, have dropped out of the officer class to which they would naturally be expected to aspire, and joined the 'rank and file' of privates. The poem begins:

To the legion of the lost ones, to the cohort of the damned,
To my brethren in their sorrow overseas,

Sings a gentleman of England cleanly bred, machinely
 crammed,
 And a trooper of the Empress, if you please.

What is immediately obvious about the English of these lines is that it is 'standard' to the point of ludicrous affectation. This makes a stark contrast to other pieces in *Barrack-Room Ballads*, the collection from which "Gentlemen-Rankers" is drawn, with their raucous tones. At the centre of the poem lies a pseudo-philosophic meditation on the emotions and motives underlying drinking, and an attempt at their justification:

Can you blame us if we soak ourselves in beer?
 When the drunken comrade mutters and the great guard-lantern
 gutters
 And the horror of our fall is written plain,
 Every secret, self-revealing on the aching whitewashed ceiling,
 Do you wonder that we drug ourselves from pain?

There is an illusion of inclusion here, established through extensive use of the first person plural. Any positive sense of unity encouraged by drinking, though, is surpassed by the intoxicating effects of the drink itself. For this gentleman, at least, beer is very much a 'drug', an anaesthetic. While there is certainly nothing unusual about using alcohol as a means of personal escapism, Kipling shows no compassion for his speaker's plight. He uses cumbersome Christian motifs – 'the lost ones', 'the damned', 'our fall' – without discrimination. These metaphors are deliberately befuddled (a fall, in a Christian sense, does not necessitate damnation) so as to discredit the speaker. And given the blithe, nonchalant attitudes towards drinking expressed by privates elsewhere in his verse, such stilted analysis seems pathetic. Putting the complex into the simple is one thing; overcomplicating the perfectly straightforward is another entirely and Kipling punishes the pomposity of his gentleman-ranker by attributing to him the following refrain:

We're poor little lambs who've lost our way,
 Baa! Baa! Baa!
 We're little black sheep who've gone astray,
 Baa—aa—aa!
 Gentlemen-rankers out on the spree,
 Damned from here to Eternity,
 God ha' mercy on such as we,
 Baa! Yah! Bah!

It is clear from this that there is a motive other than the pursuit of verisimilitude underlying Kipling's use of such affected language. His views on dropout-officers are intimated by this twisted poem, particularly the chorus, in which the derisory replacement of 'Bah' by 'Yah' is a small comic triumph.

What this poem also shows is how an aversion to one sort of pastoral, in turn, fires the poet's version of another. Kipling may invite his readers to balk at the naff class-based fantasy of his "Gentlemen-Rankers" but what essential difference is there between the attitudes of this speaker and Kipling himself? Elsewhere Kipling employs simple voices to explore complicated ideas about relationships, class, empire, war — to name just a few of his favourite topics — a distinctly pastoral phenomenon. The key word which distinguishes the pastoral of the "Gentlemen-Rankers" from Kipling's own is 'envy': as his speaker puts it, 'When you envy, O how keenly, one poor Tommy living cleanly / Who blacks your boots and sometimes calls you "Sir." ' For Kipling, there is something putrid about a man envying members of the lower classes for their seemingly uncomplicated lives, all the more so when they are no less his equal in rank.

Kipling, in contrast, envied no-one, although it has at times been suggested otherwise. His poor eyesight stopped him from joining the army, and it has been said that he would heave a sigh of regret and longing when he heard of the military careers of former schoolfellows. Biographers, however, have been sceptical about such expressions of regret. David Gilmour suggests that 'the sigh and the sorrow were rather artificial because it is difficult to imagine that even with perfect eyes he would have traded his pen for a rifle', pointing to the fact that Kipling was asked to leave the 1st Punjab Volunteers in Lahore for failing to show up for parade duty.¹⁵ In this respect 'the sigh and the sorrow' are a clever part of the dramatic posturing. The evidence suggests that Kipling wanted to be part of military society but perhaps not to be personally involved in the more rigorous aspects of its regimes. He was moved by the company and friendship of soldiers but took comfort from the fact that he could go home in safety to reflect and record his observations. He thus became, instead, a spokesman for their plight.

This biographical facet helps explain why Kipling's realism and his pastoralism are not at odds with one another; they both originate from his relation to the soldiers and they work in tandem to produce an altogether sharper outlet for his search for truth. In "To Thomas Atkins", the Prelude to *Barrack-Room Ballads* which draws on the generic name for a British soldier, the poet announces his motive by making an invocation to his muse:

*I have made for you a song,
 And it may be right or wrong,
 But only you can tell me if it's true.
 I have tried for to explain
 Both your pleasure and your pain,
 And, Thomas, here's my best respects to you!*

On the charges of excessive lucidity which are often levelled against Kipling, Michael Schmidt argues that 'Obscurities occur in Kipling, but not in his meanings so much as in his motives'.¹⁶ In lines like the above, though, any ulterior motives are overshadowed by Kipling's clarity and directness of purpose. In the second part of the Prelude, this purpose is revealed to expose precisely the kind of social injustice which Empson believes is the business of realistic pastoral:

*O there 'll surely come a day
 When they'll give you all your pay,
 And treat you as a Christian ought to do;
 So, until that day comes round,
 Heaven keep you safe and sound,
 And, Thomas, here's my best respects to you!*

By arguing, furthermore, that the best – essentially the only – judge of these poems is Tommy himself, Kipling anticipates and answers his critics' complaints, most notably Robert Buchanan's 1899 vicious essay 'The Voice of the Hooligan'.

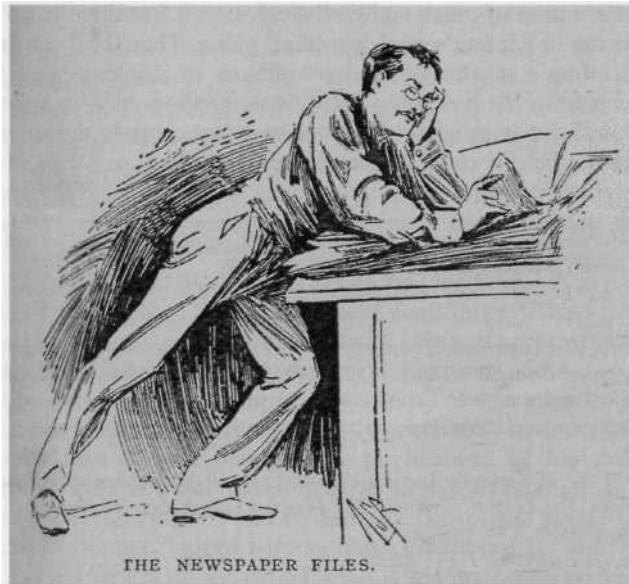
There is an *idée reçue* among Kipling's critics that his writing shifted further towards reactionary jingoism as he grew older, although precisely when this change happened is open to question. Martin Taylor suggests that 'By the outbreak of the First World War Kipling's verse had deteriorated from the markedly anti-imperialistic poems of *Barrack-Room Ballads* and *Departmental Ditties*, concerned with people rather than ideas, to the admonitory declarations of *The Seven Seas* and *The Five Nations*, dealing in political abstractions and moral imperatives'.¹⁷ This summary is slightly misleading because there was no great lapse of time between the publications of *Barrack-Room Ballads* in 1892 and *The Seven Seas* in 1896. Nor is there any great shift in the subject matters and styles in the constituent poems of these respective volumes. Indeed Kipling himself believed his third volume to be a continuation of his second. Shortly before it reached bookshop shelves, he referred to *The Seven Seas* as containing a 'new lot of Barrack room ballads'.¹⁸

Taylor does, however, make an important observation about Kipling's shift in sensibilities, even if this shift is not so clear-cut as to be traced to any precise moment. As he changed from being a poet of 'people rather than ideas' to one of 'political abstractions and moral imperatives', Kipling's claims to pastoral status lessened at the same time as his interest in drinking ran dry. As early as 1900, F. L. Knowles had deciphered three distinct (though overlapping) phases in the development of Kipling's treatment of character in verse and prose: the satirical, the sympathetic, and the spiritual.¹⁹ As W. Leeb-Lundeberg surmises from Knowles's first two categories, which loosely cover *Departmental Ditties* and *Barrack-Room Ballads* respectively, 'Kipling's real sympathies are not for the educated classes of society but centre on individuals of a more primitive stage of culture. Whenever he writes about the Indian native or the private of the British army his accents are really true and moving'.²⁰ The idea that Kipling's soldiers reflect a 'primitive stage of culture' is not meant to sound patronising, but shows something of the pastoral aspects of his work in being a move beyond high culture to something more primal, more real. Following Knowles's model, Kipling's treatment of drinking can be satirical or sympathetic, categories which correspond with Empson's notion of mock and realistic pastoral. But there is no place for drinking in Kipling's final 'spiritual' phase. Thus the clear majority of Kipling's poems which have claims to drinking-song status are drawn from his first three collections. Kipling may have become more moralistic as he grew older but he never came to moralise over drinking. Rather, he came to ignore it altogether.

NOTES

1. Introduction to *A Choice of Kipling's Verse*, 1941, reprinted in T. S. Eliot, *On Poetry and Poets* (London: Faber and Faber, 1957), p.228.
2. *Ibid.*, p..231.
3. *Ibid.*, p.231.
4. "Poetry, Poets, and Taste", reprinted in W. H. Auden, *The English Auden: Poems, Essays and Dramatic Writings, 1927-1939*, Edward Mendelson ed. (London and Boston: Faber and Faber, 1986), p.360.
5. William Empson, *Some Versions of Pastoral* (Harmondsworth: Penguin, 1966), p.25.
6. This is one of Kipling's 'boozing chums', Corporal Macnamara, quoted in David Gilmour, *The Long Recessional: The Imperial Life of Rudyard Kipling* (London: Pimlico, 2003), p.44.
7. Eliot, *On Poetry and Poets*, p.228.
8. As noted by the editor in Rudyard Kipling, *The Complete Barrack-Room Ballads of Rudyard Kipling*, Charles Carrington ed. (London: Methuen, 1973), p. 165.
9. On the pastoral implications of Housman's drinking poems, see Giuseppe Albano, "Housman's Fluid Dynamics", *Housman Society Journal*, Vol.XXXI, 2005, pp.127-143.

10. When New Court, Trinity College, Cambridge was turned into a military hospital during the Great War, Housman, a fellow of that College, apparently ignored the soldiers staying there. See Richard Perceval Graves, *A. E. Housman: The Scholar-Poet* (London: Routledge & Kegan Paul, 1979), pp.173-174.
11. Edmund Gosse, review dating from October 1891, reprinted in Roger Lancelyn Green ed., *Kipling: The Critical Heritage* (London: Routledge & Kegan Paul, 1971), p.111.
12. Empson, *Some Versions of Pastoral*, p.20.
13. *Ibid.*, p.18.
14. Charles Carrington, *Kipling: His Life and Work* (London: Macmillan, 1955), p.105.
15. Gilmour, *The Long Recessional*, p.42.
16. Michael Schmidt, *Lives of the Poets* (London: Weidenfeld & Nicolson, 1998), p.515.
17. Martin Taylor ed., *Lads: Love Poetry of the Trenches* (London: Duckworth, 1998), p.40.
18. Letter to Ripley Hitchcock, 29 July 1896, Thomas Pinney ed., *The Letters of Rudyard Kipling*, Vol. 2 (London and Basingstoke: Macmillan, 1990), p.246.
19. F. L. Knowles's study is quoted and clarified in W. Leeb-Lundeberg, *Word-Formation in Kipling: A Stylistic-Philological Study* (Lund: Lindstedts Univ.-Bokhandel, 1909), pp.9-14.
20. *Ibid.*, p.10.



TITLE ILLUSTRATION BY A.S. BOYD FOR
 "MY FIRST BOOK"
 (THE IDLER, December 1892)

RUDYARD KIPLING AND PUBLISHING IN INDIA

By EAMONN HAMILTON

[Eamonn Hamilton, a member of the Society, is currently exchanging his travel career for that of a literary historian by completing a Masters degree in 'The History of the Book' at the University of London. – *Ed.*]

The big hall where the presses are faintly lit by scores of candle ends: —our architect never contemplated working at night—full of bobbing shadows and reflections; the mob of white and red and green turbans tossing round the raised platform in the centre of the room and clamouring to be let go and Ram Dass, Chalmers and myself in great coats standing above the mob and reducing them to order by argument. I suppose the effect was artistic and picturesque but we weren't on the look out for that.¹

With this description of his print room in a letter to his cousin, Margaret Burne-Jones, Rudyard Kipling indicated how varied were his responsibilities as the Assistant Editor of the *Civil and Military Gazette* in Lahore. Kipling's position as assistant editor seemed almost preordained and since early childhood his life had followed a path which could be regarded as a training programme for his ultimate position as a literary giant.

Kipling's parents, John Lockwood Kipling and Alice Macdonald had met and become engaged at Rudyard Lake between the Staffordshire villages of Burslem and Rudyard, and their son Joseph Rudyard Kipling, who was given his unusual middle name to recognise this happy occasion, was born on 30 December, 1865 in Bombay where John Lockwood Kipling had been appointed Professor of Architectural Studies in the School of Art. According to Dr Vaughan Bateson² Kipling's father had strong Yorkshire connections dating from 1637 and, indeed, had unhappily attended Woodhouse Grove School for the children of Methodist Ministers at Apperley Bridge, near Leeds. His mother, Alice, was one of five daughters of unusual beauty of which four married with 'varying degrees of worldly success'³; one to Burne-Jones, the painter; one to Alfred Baldwin – their son, Stanley, would later be Prime Minister; one to the artist Edward Poynter; as well as Alice to John Lockwood Kipling. Kipling's mother Alice had a lively tongue and her brother Frederick wrote, 'Accuracy of detail was not so much her forte as swift insight, and the kind of vision that is afforded by flashes of lightning.'⁴

Lockwood Kipling's task in Bombay was to promote domestic Indian arts and crafts, and to oppose the tendency to mimic Victorian commercial art. It was in this environment that Rudyard Kipling spent his formative years with an ayah at his beck and call, and Meeta, the Hindu bearer of the household, immersing the young Kipling in the vernacular of the region, so much so that Rudyard had to be reminded to speak English when he joined his parents in the drawing room. Rudyard's first visit to England was in 1868 when his mother returned to await the birth of her second child, Alice – always known as Trix. Their first port of call was to Alice's parents in Bewdley and Rudyard was left here whilst Alice Kipling spent her confinement with her sister Georgiana in London. The young Rudyard lived with Edith, who had married Alfred Baldwin, and who also looked after her ageing parents who lived next door. Rudyard, known as Ruddy, achieved a reputation for being boisterous and noisy and made himself memorable in the wrong way by going around the village shouting 'Ruddy is coming!' or 'An angry Ruddy is coming!'⁵. Rudyard and his sister returned to India and lived a happy and eventful life with doting and indulgent parents and obsequious native servants for another three and a half years.

All this changed when the Kiplings followed an Anglo-Indian tradition by leaving their children, Rudyard still under 6 and Trix just 3 1/2, as paying guests with a family in Southsea. The separation was to have a lasting psychological effect on Rudyard but for the purposes of this article will not be examined in full. However, suffice it to say that when Rudyard started school at the United Services College in Westward Ho! he regarded it as a release from an unhappy period of his life.

An advertisement for the school in the *Illustrated London News* on 23 January 1875, declared 'The object of the United Services Proprietary College at Westward Ho! is to provide for the sons of the officers of the Army and the Navy an inexpensive education of the highest class and of a general nature. It is also to prepare them for the military, naval and civil examinations, or for the universities, or for the liberal professions, or for mercantile and general pursuits.'⁶ Whilst the "inexpensive" description – fees would have been about £60 per year – would have been attractive to the Kiplings, the main attraction was their knowledge and relationship with the Headmaster, Cornell Price. Price, a contemporary of Burne-Jones and Henry Macdonald, one of Alice's brothers, at King Edward School, Birmingham, was later to become friends with William Morris at Oxford and for two years followed a career in Medicine before moving to Russia to become a tutor to the Orloff/Davidoff family. He became a master at Haileybury where he was a success at teaching languages and was unanimously selected as Head by the founders of U.S.C, his socialist politics

notwithstanding. Price was to recognise Rudyard Kipling's literary talent and to assist in his literary development by not only giving him full access to his library but also drifting in from time to time to discuss such and such a poet or speak of great men living. Price also re-launched, at the fourth attempt and with Rudyard Kipling as editor, a school journal, the *United Services College Chronicle* which was to give the young Kipling his first experience with writing, editing, proof-reading and, indeed, the actual mechanics of print itself which were carried out in the local village of Bideford. Charles Carrington⁷ suggests that whilst the standard of the magazine was not much above the standard of any magazine produced by a clever boy, 'It was, however, the first injection into his veins of the printer's ink that he never again worked out of his system.' Price provided a stable environment for the young Kipling's development and indeed during holiday time, when Rudyard remained at the U.S.C, he became Uncle Crom to the young student. However, another dominating influence on Rudyard was William Crofts who instructed him in Latin and English literature and who recognised in Rudyard 'a dawning genius smothered in ignorance and conceit.'⁸ Crofts set out to develop and release the talents he had identified in Rudyard with a brutality spared less gifted children. Rudyard was intelligent enough to recognise the benefit he received and in his autobiography was to acknowledge his debt 'my main interest as I grew older was C—, my English and Classics Master, a rowing-man of splendid physique, and a scholar who lived in secret hope of translating Theocritus worthily. . . I wish I could have presented him as he blazed forth once on the great Cleopatra Ode—the 27th of the Third Book. I had detonated him by a very vile construe of the first few lines. Having slain me, he charged over my corpse and delivered an interpretation of the rest of the Ode unequalled for power and insight.'⁹

Price and Crofts were to hone Rudyard's literary ambitions and the young man considered a career in London, then the capital of the literary world. His parents, however, had different ideas. The Kiplings had moved to Lahore in 1875 when Lockwood Kipling was appointed as curator for the Lahore Museum and Principal of the Mayo School of Industrial Art. Both Kiplings were contributors to Indian newspapers and Lockwood Kipling had supplemented his meagre income by acting as Bombay correspondent for the Allahabad-based *Pioneer*.¹⁰ Both Kiplings moved in the same social circles as the owners of the Lahore-based *Civil and Military Gazette*. Seymour Smith suggests on page 44 of his *Rudyard Kipling* that Stephen Wheeler, editor of the *CMG*, visited Rudyard during the spring of 1882, as indeed does Angus Wilson¹¹, whilst Thomas Pinney¹² suggests that the principle proprietor

of the paper, George Allen, had interviewed Rudyard in early 1882. Whatever the case, Rudyard's destiny had been decided for him for the next six or seven years and in 1882 he sailed for India to join the *CMG* as assistant editor.

Rudyard Kipling's first Indian publication was produced without his knowledge or authority. When writing home he was in the habit of enclosing poems he had completed and in 1881 his mother arranged the publication, through the *CMG* office, of an issue of 50 copies, of *Schoolboy Lyrics*. Rudyard was unaware of the publication of these poems until he arrived in Lahore and, according to his sister, Trix, sulked for three days once he learned of his mother's actions. It may be a result of pique as he had submitted some of the poems to the popular New York *St Nicholas Magazine for Children* and been refused or it may have been because he had not been aware of the publication. Whatever the reason it does demonstrate that Rudyard cared about how and where his work was published. Publication also suggested his parents' ambitions for the young Rudyard.

Working at the *CMG* was to provide Rudyard with an excellent grounding not alone in the writing, editing and proof-reading associated with such an enterprise but also with the production practicalities involved. He and the editor, Stephen Wheeler, represented 100% of the editorial staff and Rudyard's duties included the editing of telegrams from news agencies and the creation of copy for the midnight press deadline. In Wheeler's absence Rudyard would also take more responsibility for the liaison between the editorial and production units and this experience was to stand him in good stead in later life when negotiating with publishers and his publishing agent A. P. Watt. The *CMG* employed some 170 personnel in the print shop managed by a Scottish foreman, J. M. Chalmers, and the importance of a good relationship with this foreman was to be appreciated when Rudyard started to publish his own work. Rudyard describes his work routine at the daily *CMG* in *Something of Myself*.¹³

My legitimate office-work was sub-editing which meant eternal cutting-down of unwieldy contributions—such as discourses on abstruse questions of Revenue and Assessment. . . literary articles about Milton. . . newspaper exchanges from Egypt to Hong-Kong . . . English papers on which one drew in time of need; local correspondence from out-stations . . . 'spoofing'-letters from subalterns . . . filing of cables . . . One cut-and-come-again affliction was an accursed Muscovite paper, the *Novoie Vremya*, written in French, which, for weeks and weeks, published the war diaries of Alikhanoff.

Wheeler was a tough taskmaster who did not allow Rudyard's literary talents any scope for development through the *CMG*. The *CMG* had a very limited circulation – there were only 70 civilian families in Lahore beside the military establishments at nearby Mian Mir. Rao does suggest that the *CMG* had some 2,000 subscribers¹⁴ but when compared with the 500 circulation claimed for the *Pioneer* in the same article, the figure does seem exaggerated. Notwithstanding the circulation, Rudyard's position as a journalist allowed him access to all levels of society in Lahore, whether legal, military, civil service, medical, political, etc. On joining the Lahore branch of the Freemasons he would boast

... I met Muslims, Hindus, Sikhs, members of the Araya and Brahma Samaj and a Jew tyler, who was priest and butcher to his little community in the city. So yet another world was opened to me which I needed.¹⁵

Rudyard's contributions to the *CMG* were initially restricted to routine reporting but he continued to write and experiment.

In 1884 after a month's holiday in Dalhousie, a highland retreat for Anglo-Indians, he returned with a manuscript which was a collaboration between himself and his sister Trix who had written eight of the thirty nine poems in the volume. The book was printed at the *CMG* office in November. Rudyard had access to the print shop on an agreed basis and in his essay *My First Book*¹⁶ mentions 'I knew that Rukh-Din and the office plant were at my disposal at a price, if I did not use the office time.' Writing to his Aunt Edith on 28 April he describes the *Echoes*, his chosen title, as 'composed exclusively of parodies and has taken up more time than it is worth.'¹⁷ The job was handed to J. M. Chalmers 'with solemn injunctions to make "a good thing of it" '. Chalmers promised it would be out in a fortnight and that the cost to Rudyard would be just nothing whilst he, Chalmers, had the pick of some tons of the newest type. Rudyard reached the conclusion, 'Be a journalist and you can publish as you please.' In subsequent articles about his first publications, Rudyard never acknowledged *Echoes* as his but was sufficiently proud to write to his beloved Aunt Edith in November, 1884 stressing 'that book has been most favourably noticed all round India and the whole edition was sold out.'¹⁸ It received, according to Rudyard in the same letter, favourable reviews, apart from the *Indian Review*.⁹ He may not have been overjoyed by the *Calcutta Review* which claimed 'What particular phenomenal children these two must be'²⁰ although in his diary he noted 'saw very good review in Calcutta Review which pleased me highly.'²¹

Echoes was followed in late 1885 by *Quartette* which was produced as a Christmas Annual with contributions from both parents and Trix as well as Rudyard and, like *Echoes* was written whilst the family was on holiday – this time in Simla which was the summer seat of Government and the preferred summer holiday town for Anglo Indians. The owners of the *CMG* were persuaded to issue *Quartette* as a Christmas Annual and two stories of Rudyard's within this Annual attracted attention, "The Phantom 'Rickshaw" and "The Strange Ride of Morrowbie Jukes" and, indeed, were chosen by Rudyard for preservation in a later collected edition. Whilst, again, Rudyard subsequently ignored the publication of *Quartette* he was very much involved with the production of the book. A letter written to his cousin Margaret Burne-Jones covering 28 November to 11 January has Rudyard complaining about the Head Printer's illness on 16 December as well as criticising the native foreman, Ram Dass, and his staff for the inability 'to do anything finished or clean, or neat unless he has the Englishman at his elbow to guide and direct and put straight.' On Friday, 18 December he comments that '*Quartette* was cleared away at five before the dawn had broken and when the rain was coming down hard.' All four Kiplings were involved in the final pre-print copy proof reading and identified some twenty errors still in the 125 pages. Rudyard had retired to bed at 10 p.m. leaving Chalmers and the printers at work but could not sleep and returned to the print shop. Rudyard's letter describes a surreal scene with men allowed to smoke their hookahs with tobacco purchased from a shopkeeper – twelve pounds of tobacco for one shilling. Rudyard himself has to help stick paper behind the paper to be printed because the *CMG* type was worn out whilst Chalmers was correcting proofs of advertisements. On 11 January Rudyard's tone had changed and he commented about the favourable reviews and the comparison with Wilkie Collins. Rudyard acknowledged *Quartette* as a financial success and indicates that his own 'screw' was increased as a result.

Throughout 1884 and 1885 Rudyard Kipling had been working on a novel, *Mother Maturin*, but the book which he acknowledges as his first publication was *Departmental Ditties* published in an edition of 500 in June 1886. *Departmental Ditties* was a compilation of material written by Rudyard in *CMG* since February and was a series of mildly satiric verses about English public life in India. *Departmental Ditties* was printed at the *CMG* offices as a lean oblong docket, wire stitched to imitate a D.O. (District Office) Government envelope, printed on one side only, bound in brown paper and secured with red tape. Postcards were despatched to all Heads of Departments and all Government officials in a geographical area that spread from Aden in

the west to Singapore in the east and from Quetta in the north to Colombo in the south. Rudyard claimed that his book 'among a pile of papers would have deceived a clerk of twenty years' service.²² His marketing initiative worked and the first edition of 500 were sold within a month. Rudyard had created the verse, overseen the printing and finalised the publishing. In an article in *The Idler* of 2 December 1892, Rudyard claimed

There was no trade discount, no reckoning twelves as thirteens, no commission and no credit of any kind whatever. The money came back in poor but honest rupees, and was transferred from the publisher, the left-hand pocket, direct to the author, the right hand pocket. Every copy sold in a few weeks and the ratio of expenses to profits, as I remember it, has since prevented my injuring my health by sympathising with publishers who talk of their risks and advertisements.

Notwithstanding Rudyard's cynicism about publishers, he was again corresponding with Thacker, Spink & Co. of Calcutta²³ about the production of a second edition of *Departmental Ditties* and examination of the correspondence between the two from July 1886 shows an author who would not be deflected by "publisher speak". Rudyard had previous correspondence with Thacker, Spink & Co. evidenced by a diary note of 26 January, 1885 when he recorded an estimate from Thacker, Spink & Co. for a second edition of *Echoes* which he regarded as fairly satisfactory. Thacker, Spink & Company of Calcutta were traditional conservative stationers who had contracts with the Government of India as printers for directories associated with the names and offices of the Raj. As booksellers they concentrated on legal and other text books although they offered a limited stock of 'popular' literature. Publishing was not a major part of their business and a relationship with a precocious, unknown reporter from a middle rank paper was probably exceptional to the company. Rudyard had gained much experience from his exposure to *Echoes*, *Quartette* and the first edition of *Departmental Ditties* and was in a position to question the publishers figures/comments but, nevertheless, agreed to the production of a second edition of 750 copies of *Departmental Ditties* which were published in September 1886. Rudyard was delighted with this success and wrote to his old English and Latin teacher, William Crofts on 14 September 1886 about the second edition '—750 copies—revised, enlarged and in real book form and from what my publisher in Calcutta tells me, I fancy I shall touch a third before the year is out.'²⁴ In December he wrote to Edith Macdonald telling her about the publication of *Department Ditties*. His

supreme confidence in his own ability led him to describe in this letter *Departmental Ditties* as a 'set of twelve rhymes, bad rhymes and cheaply cynical dealing with Anglo-Indian life in the Plains.' However, 'the little booklet just hit the taste of the Anglo-Indian public for it told them about what they knew. The first 500 copies sold off like smoke in less than a month and I got some lively reviews . . . '.

Rudyard still worked at the *CMG* and in November 1886 started a series of short stories under the title of *Plain Tales from the Hills*. The series continued until June 1887 and in May 1887 Rudyard asked Thacker, Spink & Co. to expand on their charges in respect of the publication of the series. He teased the publishing company by suggesting that the *Pioneer* had made him a spontaneous and advantageous offer to publish the book but he 'naturally prefer the book to come out under the auspices of a book publishing firm.'²⁵

In June he entrusted publication of the book to Thacker, Spink & Co. and it was published in January 1888 in an edition of 1,250 copies with a second edition of 2,500 copies produced in 1889.

Rudyard's work status changed significantly in July 1887 with the arrival of a new editor, E. Kay Robinson, who replaced Stephen Wheeler when the latter had to return to England due to illness. Kay Robinson and Rudyard were already friends. The former had moved from London to work on the *Pioneer* and when Rudyard produced a Christmas poem for the *Pioneer* "Christmas in India" which became a doleful exile's lament signed with the initials RK, Robinson, who enjoyed the Indian sunshine, wrote a parody "Christmas in England" which was published with the initials KR side by side with Rudyard's. Rudyard was delighted and a friendship by correspondence followed which culminated with a visit by Robinson to the Kipling home in the spring of 1886. Robinson recognised Rudyard's unique talent and encouraged him to write a weekly turnover, i.e. a short story of 2,000 words that started on page 1 of the *CMG* and completed on page 2. The new style *CMG* appeared on 1 August 1887. *Departmental Ditties* and *Plain Tales from the Hills* had increased awareness of Rudyard's talents way beyond the admittedly narrow confines of Lahore and his acceptance was in no way diminished by the approval of both the writer and particularly his family by the new Viceroy, Lord Dufferin, who had based himself in Simla from summer 1885. Rudyard's sister, Trix, took the fancy of Lord Dufferin's son, Lord Clandeboye, whilst the Viceroy is reputed to have complimented Alice Kipling by commenting 'Dullness and Mrs Kipling cannot exist in the same room'.²⁶

By 1888 Rudyard Kipling had the experience of producing *Echoes* and *Quartette* behind him, had two books, *Departmental Ditties* and *Plain Tales from the Hills* in print, was accepted at all levels of society

but realised that to achieve his ultimate ambition he would have to return to London and to do that he needed funds for travel and to meet with his obligations once he reached London. His only extant diary – for 1885 – shows that Rudyard was conscious of money and aware of the need to earn it. The diary, which was left by Rudyard when he departed the *Pioneer* office and is now in the Houghton Library at Harvard University, has an entry for late December 1884 in which Rudyard seeks to justify his existence at the *CMG*. He totals his earnings for the year as 3,700 rupees (four months at 250 rupees pcm and 9 months at 300 rupees pcm) and states he wrote 230 columns at 10 rupees per column making a total of 2300 rupees. The shortfall between pay from his employers and his production is 1,400 rupees. A laconic note for January 1885 shows that he had earned 249 rupees and had been productive on 19 days out of a possible 27. Rudyard was now a bigger fish in the Anglo-Indian pond and moved on to the *Pioneer* in Allahabad where he enjoyed a roving commission allowing him freedom to develop his talents. He was given responsibility for editing a new magazine the *Week's News* for the *Pioneer* and arguing that it would be cheaper for him to write fiction rather than purchase serials from Bret Harte, etc. began the series of stories which were to create fame for him overseas. Rudyard's need to earn enough money to fund his ambition to return to London led him to Emile Moreau, a French author who with T. J. Bannerjee had created the firm of A. H. Wheeler & Co. in 1877 to cater for the vast number of people using the Indian railways. Records²⁷ show that Moreau borrowed the company's name from a highly successful London booksellers called Arthur Henry Wheeler. The company started, according to Mr Bannerjee, when Moreau's wife insisted he get rid of the books in his house and Moreau thought the books might be useful to the railway public.²⁸ Very few records exist about the negotiations between Moreau and Rudyard and, indeed, Moreau is not mentioned by name in Rudyard's autobiography. He does, however, concede

The man who then controlled the Indian railway bookstalls came of an imaginative race, used to taking chances. I sold him the six paper-backed books for £200 and a small royalty.²⁹

It may be that Rudyard felt that the sale was weighed in favour of the buyer and that Moreau had failed to recognise the author's value. Rudyard sold his copyright in *Plain Tales from the Hills* and *Departmental Ditties* to Thacker, Spink & Co. and both sets of negotiations led him to declare 'This was the first and last time I ever dealt direct with publishers.'³⁰

On the other hand, his exasperation with publishers may not be directed alone at A. H. Wheeler & Co. Rudyard had a relationship, of sorts, with Thacker, Spink & Co. and had written to them on three occasions offering them the opportunity to publish what was to become the Railway Library Series. In a letter of 22 October 1888 to Thacker, Spink & Co. he mentions that he offers for outright sale a volume of verse for the outright price of 2,000 rupees. He chased Thacker, Spink & Co. on 8 November, and on 5 January advised them he is leaving India and offers the work at 2,500 rupees. It would seem that Thacker, Spink & Co. missed an opportunity and allowed A. H. Wheeler the advantage of publishing Rudyard's work. Based on a conversion rate of one shilling and five pence, Rudyard wanted £315 from Thacker, Spink & Co. and achieved £200 from A. H. Wheeler and Co. It may be that this lack of success in achieving his financial objectives clouded Rudyard's view of Moreau. A. H. Wheeler & Co. published six volumes of Rudyard's short stories as the first six stories in the Indian Railway Library series and soon the little books in their grey covers were carried all over Asia and gave to the young Rudyard Kipling the worldwide exposure he craved and deserved. Reviews started to appear in London and New York and create a demand for more of his work.

When Rudyard Kipling set sail for London, via Japan and the United States, on 9 March, 1889 he did so in the knowledge that even at the tender age of 24 he was more aware of the pitfalls associated with publishing than most, if not all, of his contemporaries. He had experienced the problems associated with the late filing of copy, was aware of the production delays which could arise, was conscious of the workload associated with producing, marketing and distributing his own publications and was aware of the pitfalls, as he saw it, of negotiating with publishers. He had worked in a print shop and seen the practical difficulties. He never again felt comfortable with publishers and his appointment of A. P. Watt as his literary agent and his membership of The Society of Authors emphasised his bias. He did, however, use the London office of Thacker, Spink & Co. – they traded as W. Thacker & Co. – to promote *Departmental Ditties* and acknowledged that his Indian publications created a base from which his reputation would grow until he attained the status of literary giant.

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1. Pinney, Thomas, ed., *The Letters of Rudyard Kipling*, Vol.1, pp.107, 108.
2. Bateson, Dr Vaughan, "Kipling, Links in Yorkshire", *Yorkshire Post*, 14 January 1932.
3. Birkenhead, Lord, *Rudyard Kipling*, p. 10.
4. Wilson, Angus, *The Strange Ride of Rudyard Kipling*, p. 17.
5. Seymour Smith, Martin, *Rudyard Kipling*, p.7.
6. Seymour Smith, Martin, *Rudyard Kipling*, p.23.
7. Carrington, Charles, *Rudyard Kipling*, p.68.
8. Birkenhead, Lord, *Rudyard Kipling*, p.40.
9. Pinney, Thomas, ed., *Rudyard Kipling: Something of Myself* p.21.
10. Rao, K. Bhaskanra, *Rudyard Kipling's India*, p.2A.
11. Wilson, Angus, *The Strange Ride of Rudyard Kipling*, p.58.
12. Pinney, Thomas, ed., *The Letters of Rudyard Kipling*, Vol.1, p.26.
13. Pinney, Thomas, ed., *Rudyard Kipling: Something of Myself*, p.30.
14. Rao, K. Bhaskara, *Rudyard Kipling's India*, pp.31, 32.
15. Pinney, Thomas and Richards, David Alan, *Kipling and His First Publisher*, p.2.
16. Orel, Harold, *Kipling Interviews and Recollections*, Vol.1, P.S.G.
17. Pinney, Thomas, ed., *The Letters of Rudyard Kipling* Vol.1, p.62.
18. Carrington, Charles, *Rudyard Kipling*, "Letter to Miss Edith Macdonald, 21 November 1884", p.58.
19. Birkenhead, Lord, *Rudyard Kipling*, p.86. Lord Birkenhead seems to have mis-attributed these reviews.
20. *Calcutta Review*, "Echoes xxxx", 1885 plv
21. Kipling's Manuscript Diary for 1885 in Houghton Library.
22. Pinney, Thomas, ed., *Rudyard Kipling: Something of Myself*, p. 176.
23. A diary note from Kipling's Diary for 1888 now in the Houghton Library, Harvard University.

24. Pinney, Thomas, ed., *The Letters of Rudyard Kipling*, Vol.1, p.137.
25. Pinney, Thomas and Richards, David Alan, *Kipling and His First Publisher*, p.23.
26. Carrington, Charles, *Rudyard Kipling*, p.101.
27. *Daily Telegraph*, New Delhi, filed 9 July 2004.
28. In 2004 the Indian Railway minister Idoor Prasha Yadav announced plans to cancel the Wheeler contract to sell books at its 258 railway outlets because he assumed the company was English. It has been totally Indian since 1951.
29. Pinney, Thomas ed., *Rudyard Kipling: Something of Myself*, p.45.
30. Pinney, Thomas ed., *Rudyard Kipling: Something of Myself*, p.45.

MORE KOPJE-BOOK MAXIMS

By RUDYARD KIPLING and PERCEVAL LANDON
(28 March 1900, *The Friend*, Bloemfontein –Ed.)

"I carry a complete Outfit for every Contingency" said the Troop Horse. "I carry my Master out of Danger" said the Boer Pony—and he did.

If You come with a Company, They will give you Coffee. If You come alone they will snipe You. By this you may know a Loyal District.

Beef is Trek-ox, Heef is Troop-horse, but Relief is better than them all, as Kimberley said to Ladysmith.

It is always the Other Man who should go to Stellenbosh [*sic*].

It is better to keep awake in your Slippers than to sleep in your Boots.

Half a Loaf is better than no Bread, but a Pound and a half of Trek-ox is an insult.

It is a Wise Man, or a General, that knows his own Horse.

"Each for Himself and Government for us All" as the Landrost said when he was reappointed.

A Mounted Infantryman and his Horse are soon parted.

Any Man can lie, but no Man lies so soft as a Commisariat [*sic*] and Transport Officer.

OBITUARY

PROFESSOR M. ENAMUL KARIM, MA., Ph.D.
(1935-2007)

By THE EDITOR

It is with great regret that we report the death of Prof Enamul Karim on 8 March 2007 at his home in Rockford, Illinois. One of our Vice-Presidents, Prof Karim joined the Society in 1969 and was a very active and enthusiastic member.

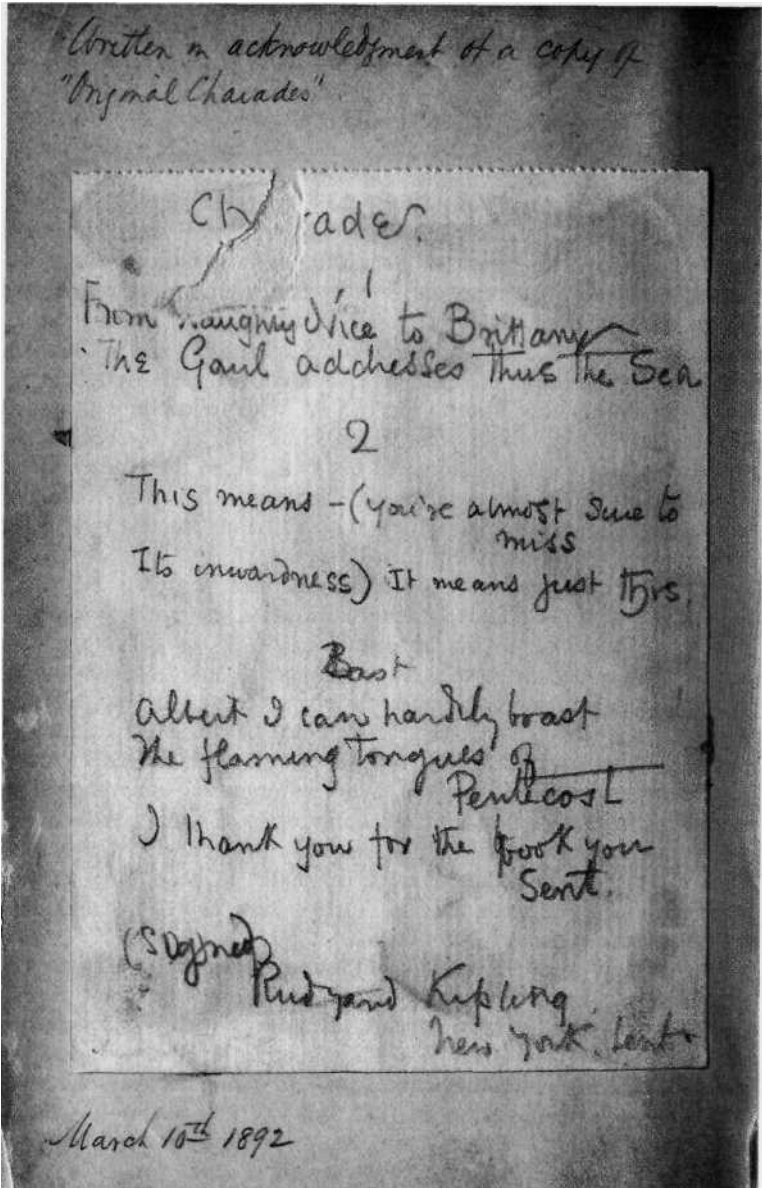
He was born in Calcutta in 1935, educated at St Xavier's, Calcutta, and later at school and University in Dacca, (now Dhaka, Bangladesh). He continued his education in the U.S.A., with fellowships from the Rockefeller, Fulbright and other foundations, and in time became an American citizen. He was awarded his Ph.D. from the University of Wisconsin in 1970 with a thesis on "Kipling's Changing Vision of India", a subject arising naturally from his lifelong interest in Kipling which began in childhood with *Just So Stories*.

In 1968, he became an Assistant Professor of English at Rockford College and in 1972 attained a tenured position, remaining there as a Professor of English until his retirement in 1999. He taught courses that ranged from Shakespeare to women's literature, and became popular amongst students for his care and passion.

Prof Karim became Honorary Secretary of the United States of America Branch of the Society in 1984, carrying out an active recruiting drive for new members. In 1986 he organised an imaginative celebration at Rockford for the 50th anniversary of Kipling's death. He remained Secretary until 1998 when changes to the Registered Charities legislation required us to maintain the records of all our worldwide membership in the U.K. In 1991 he accepted our invitation to become one of our Vice-Presidents.

Letters and articles from him, on literary and historical aspects of old Lahore, on Lockwood and Rudyard Kipling, on Buddhism, and on Freemasonry in India, have appeared frequently in the *Journal* since 1972 and include articles on "The Miracle of Purun Bhagat" and "The River of the Arrow" – and he came to talk to the Society in London on five separate occasions between 1975 and 1997. He also published on wider literary topics — Shakespeare, Donne, Wilfred Scawen Blunt, and George Eliot, as well as Kipling.

We send our most sincere condolences to Mrs Karim and to his family in their loss.



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or Natural Beauty].

"CHARADE" A NEW VERSE NOTE BY KIPLING FROM 1892

By TRAUGOTT LAWLER

[Traugott Lawler is Professor Emeritus of English at Yale University. His academic interests are focussed on Middle English especially Chaucer and Langland, and Medieval Latin. He is currently working on his share (Volume 4) of the Penn Commentary of Piers Plowman, and on the second volume of *Jankyn 's Book of Wikked Wyves*. — Ed.]

I have in my possession a letter in verse sent by Rudyard Kipling to Le Baron Russell Briggs of the Harvard English department on about 8 March 1892. I will first explain how I came to own it, and in the process give its background; then I will present the letter itself.

In about 1964, when I was a graduate student in English at Harvard, the Widener library announced a sale of surplus books. We graduate students all flocked to it. Rummaging in the randomly ordered rows, hoping for books on my field of Middle English, I stopped at a slim book entitled "Original Charades". The game of charades was popular at parties then, and I loved to play it, and for that reason I picked up the book. What it offered, however, was a form of charades then foreign to me: little poems by an author named L.B.R. Briggs, most of three or four stanzas, in which a single word was broken into syllables, each stanza giving clues to one syllable – 'my first', 'my second', 'my third', and the final stanza to the whole word, or 'my whole'. I didn't at first realize what the poems meant until I saw in the back of the book a list of solutions. Here is a typical example:

Behold my first, the red man false or true,
The peaceful Ponca or the savage Sioux!

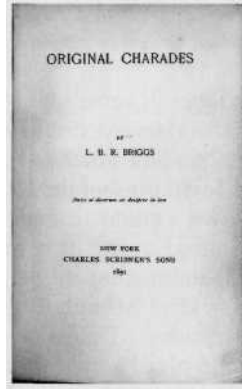
Hark how my second, risen at break of day,
Tunes on the oval shell her matin lay!

My third, the symbol crude of speechless joy,
Expands the features of the rustic boy.

My whole, a nameless champion, staked his life
To win a curious traitor for a wife.

The solution is Lohengrin. (I had to look up to see why "Lo" meant an Indian; it turns out to be a piece of humorous American slang of the late nineteenth century — Briggs's time – from Pope's phrase in the "Essay

on Man," 'Lo, the poor Indian.') In some of the poems the phrases 'my first,' 'my second' and 'my whole' are not embedded in the verse but appear as titles to the stanzas. The book contains 51 charades; it was published in 1891 by Scribner's, and apparently met an appreciative audience, since it went into two more editions and was followed over the years by three more collections from Briggs's pen.¹



Charades in this form were earlier than the enacted form familiar to us. The earliest citation of the word in the Oxford English Dictionary is from 1776; it is followed by a quotation from Sheridan's *School for Scandal* [1777], 1.1., 'I back him at a rebus or a charade against the best rhymers in the kingdom', which implies verse form. And in a memorable scene from Jane Austen's *Emma* [1816], 19, Mr. Elton offers Emma this proof of his wit:

To Miss _____

CHARADE

My first displays the wealth and pomp of kings,
Lords of the earth! Their luxury and ease.
Another view of man, my second brings,
Behold him there, the monarch of the seas!

But, ah! United, what reverse we have!
Man's boasted power and freedom, all are flown;
Lord of the earth and sea, he bends a slave,
And woman, lovely woman, reigns alone.

Thy ready wit the word will soon supply,
 May its approval beam in that soft eye!

The solution is "courtship" [which Emma continues obtusely to suppose he is offering to Harriet Smith instead of to her].²

In any case, it all seemed very dated, and I wouldn't have spent the dime the book cost if I hadn't by chance opened the back cover. There on the flyleaf was pasted a penciled note on a small piece of paper torn from a pad, as perforations at the top show. Above it was written in what I have ascertained to be Briggs's hand the notation 'Written in acknowledgment of a copy of "Original Charades" ', and below it, in the same hand, 'March 10th 1892'.³ Here is the penciled note:

Charade.

1

From Naughty Nice to Brittany
 The Gaul addresses thus the sea.

2

This means – (you're almost sure to miss
 Its inwardness) it means just this.

Last

Albeit I can hardly boast
 The flaming tongues of Pentecost
 I thank you for the book you sent.

(Signed)

Rudyard Kipling
 New York, Lent.

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The solution — a little more obvious to me than most of Briggs's — is, of course, "merci." Kipling originally wrote '3' for 'Last'; the L is written over the '3'. The surface of the paper has been torn off near the top, obliterating the "ar" in the title word 'Charade', and the top of the N in 'Naughty'. The tear was caused when the book came to the Kirkland

House library at Harvard (from which it was, apparently, deaccessioned for the sale): a pocket for a borrowing card was pasted in on the endpaper across from the poem; a little paste leaked at the top, just opposite 'Naughty', and when the book was closed the poem sheet clearly stuck to the pocket at this spot; later someone unstuck them, causing the tear in the surface of the poem's paper.

The poem has a number of the witty features so characteristic of Kipling. Nice and Brittany are not only at opposite ends of France, but both on the sea (and on two different seas), and so places where the Gaul is likely to have occasion to address the sea. 'Inwardness' is amusingly portentous. For the flaming tongues of Pentecost, see Acts 2.1-4; since the tongues enabled the disciples to speak many languages, this constitutes a hint that the charade-word is not in English (though a mere two languages is after all not much of a boast). The reference to Pentecost also makes the dating of the letter two lines later as 'Lent' more natural. An austere season, unlike Pentecost. It is also characteristic of Kipling to rhyme on 'sea' – and to make it the second, climactic word of the pair, as he does most notably thirteen times in the thirteen stanzas of "The Last Chantey" (1892).

Kipling had at least eight times before used the device of making his signature the last line of an epistolary poem, several of them poems of thanks. Andrew Rutherford's *Early Verse of Rudyard Kipling* is studded with them.⁴ Those that are thank-you notes are "In Memoriam July-August 1883," ending 'study/ ... Ruddy' (p. 197) and "The Owl" (1889) ending 'stippling/... Kipling' (p.460); and one purporting to be from Edmonia Hill, "I thank you Mrs. Colvin" (dated "1889?" by Rutherford), ending 'will/ ... Mrs Hill.'. Two accompanied presentation copies to Hill: "Between the gumpot and the shears" (1888, with *Plain Tales from the Hills*), a prior use of 'stippling/ ... Kipling' (p.396), and "I cannot write, I cannot think" (1889, with *Wee Willie Winkie*), ending 'inky/ ... Winkie' (p.457). "A Ballad of Bitterness" (1883), a note to Mrs. Tavenor Perry recalling past Christmases, ends 'joy ... Your always loving/ Boy' (p.208). And there are two more poems in other voices: "Fair mistress, to my lasting sorrow" (1884), in the voice of Kipling's pony, ends 'go ... Old Joe' (p.220); and the satirical piece "A Budget Estimate" is signed by the estimator, 'solvin'...Yours, A. C_l_v_n [i.e., Colvin]' (p.373).

Clearly Briggs sent a copy of his book to Kipling, and received this elegant and charming reply, heartwarming, surely, to him in the evidence it gives that Kipling actually read his poems. I like to think that Kipling read No.38, whose solution is "canteen" and which in its final stanza (on "My Whole") seems to evoke the world of "Gunga Din":

In shout on shout of battle-rout,
And shot to shot replying,
A cherished friend, I cheer the end
Of wounded warriors dying.

Maybe Briggs drew his attention to it in the note that must have accompanied the gift of the book. ("Gunga Din" had appeared first in the *Scots Observer* on 7 June 1890 [Carrington, p.200]; it appeared in book form in *Departmental Ditties, Barrack Room Ballads and Other Verses* [New York, November 1890].)⁵ Interestingly, Kipling's thank-you charade follows the form of No.38 exactly, two stanzas of two lines and one of four, though with '1', '2', and 'Last' replacing 'My First', 'My Second', and 'My Whole'. It is particularly satisfying to imagine implicit reference to No.38 as intentional, an additional grace to what is already a remarkably graceful note.

Kipling was in New York off and on in the months of February and March, 1892. He had married the American Caroline Balestier in London on 18 January; they sailed for New York on 3 February to begin an extended honeymoon trip that was to take them across North America and then to Japan. But first they went to Brattleboro (arriving on 16 February) to visit Caroline's brother; they bought some of the Balestier family land in Brattleboro from him and made a trip to New York to consult lawyers over the transaction; they spent "another day or two in Brattleboro, then, having concluded their business and paid many calls in New York, they resumed their honeymoon".⁶ Carrington gives no dates here, but it was presumably in these final days in New York that Kipling sent his thank-you note to Briggs.⁷ (Ash Wednesday in 1892 was 2 March; that means that 10 March, when I am assuming Briggs received the note, was a Thursday, and the 8th, when I assume Kipling wrote it, the first Tuesday in Lent).

Briggs died at 79 in 1934, having given outstanding service to Harvard as an innovative teacher of English, as Dean of Harvard College, and as President of Radcliffe College, a good, devoted, imaginative man who seems to have been admired and loved by everyone who knew him. How his copy of "Original Charades" ended up in the Kirkland House Library is not clear to me; a Kirkland bookplate pasted inside the front cover says that it is the gift of Frederick G. Ireland, perhaps the Frederick Ireland who graduated from Harvard in 1933 and lived in Cambridge at least until 1940.⁸ Perhaps he was close to Briggs and inherited books from him, which he then gave to Kirkland House.⁹

NOTES

1. Le Baron Russell Briggs, *Original Charades* (New York 1891); second edition 1895, third edition 1896; *Riddles in Rhyme: Charades Old and New* (Cambridge, 1927); *The Sphinx Garrulous: Charades Versified and Diversified* (Cambridge, 1929); *Pegasus Perplexing: Charades in Verse* (New York, 1931).
2. That the designations "my first", "my second", and so on were utterly conventional is clear from this aside by Dickens (of Mrs. Bayham Badger, who talks incessantly of Mr. Badger's two predecessors):

'When I lost my dear first, and became the wife of my dear second,' said Mrs Badger, speaking of her former husbands as if they were parts of a charade. . . .
Bleak House (Oxford; Oxford University Press, 1948), p.228 (chapter 17).

3. The manuscript of one of Briggs's occasional poems is reproduced opposite page 288 of Rollo Walter Brown's admiring biography, *Dean Briggs* (New York and London, 1926). I have also seen Briggs's handwriting in Yale's copy of *Riddles in Rhyme*, presented by Briggs to William Lyon Phelps and of *Men, Women, and Colleges* (Boston and New York, 1925), presented to Arthur Twining Hadley.
4. Andrew Rutherford, ed. *Early Verse by Rudyard Kipling, 1879-1889: Unpublished, Uncollected, and Rarely Collected Poems* (Oxford, 1986).
5. Kipling had spent a week in Boston, and had been to the Mt Auburn cemetery and to Wellesley College, in September, 1889; perhaps Briggs (who was ten years older than Kipling) had met him then, and it was presuming on that acquaintance that he had sent Kipling a copy of his book. It is possible though unlikely that Briggs was a member of the Somerset Club or the Athletic Club, both of which made Kipling an honorary member for his time in Boston. See his long letter to Edmonia Hill of 13 September 1889 in *Letters of Rudyard Kipling*, Vol.1, ed. Thomas Pinney, pp.341-43.
6. Charles Carrington, *Rudyard Kipling: His Life and Work* (London, 1978), p.251; from Ricketts (see next note) we learn that they left on March 26).
7. Carrington records that "From the day of their marriage, Caroline Kipling began to keep a diary. After 18 January 1892 there is rarely any doubt where Rudyard was or whom he met" (p.243). Harry Ricketts reports further, however, that "The diary itself does not survive (it was probably destroyed by their second daughter Elsie), but Carrington was allowed to make extensive notes and transcriptions from it while working on his official biography"; *Unforgiving Minute: A Life of Rudyard Kipling* (London, 1999), pp.401-2. Carrington's notes are in the Kipling collection at the University of Sussex. I have not seen them myself, but Thomas Pinney has kindly reported to me the four brief entries in Carrington's transcript between February 20 ("Back to New York" and March 14 ("Back to Brattleboro")), which predictably say nothing whatever about Briggs's gift of his book but do seem to indicate the exact dates of the Kiplings' stay in New York. I assume, incidentally, that Briggs mailed the book to Macmillan, Kipling's publisher, in New York.
8. *Harvard Alumni Directory* (Cambridge, MA, 1940), p.638.
9. I am extremely to grateful to David Alan Richards and Thomas Pinney for correcting various errors of mine and offering valuable information that had eluded me. I am also grateful to Timothy Young of the Beinecke Library at Yale, and to my son Daniel Lawler.

BOOK REVIEWS

EMPIRE OF ANALOGIES: Kipling, India and Ireland by Kaori Nagai, published by Cork University Press, Toghher, Cork, Ireland, 2006, (ISBN 1-85918-408-1, Hardback, £25.00) vi+185 pages of which 51 pages are Notes, Bibliography and Index.

Review by THE EDITOR

This is certainly the most thought-provoking book that I have reviewed so far, and is far too closely argued for me to give more than an overview. There are points on which I disagree, others that might be described as 'not-proven' and some where, on reflection and after re-reading a couple of dozen or so of Kipling's works, I think that Dr Nagai is probably right. For her source material, she has ranged widely through the Indian stories with frequent references to *Kim* both as book and as character, together with those works concerned with the Boer war, including those that were uncollected (other than in the Sussex / Burwash editions).

In her Introduction, Dr Nagai writes that her central purpose is 'to examine the implications of Rudyard Kipling's representation of the Irish in India. . . by analysing this in the context of the imperial connections between British colonies, especially those between India and Ireland.' These two countries are defined as 'non-settler' colonies, having some commonality of interests as opposed to the rest of the Empire of 'settler' colonies. She suggests that in his stories, Kipling represented the adaptability of the Irish in India as being that of immigrants in contrast to the feeling of 'exile' and the desire to return 'home' of the other Anglo-Indians. This is pointed up by the attitude of Mulvaney who came back to India as a time-expired married man at the prompting of Mrs Mulvaney whereas Learoyd and Ortheris, the English bachelors, respectively dreamed only of returning to Greenhow Hill and to London. The key question asked by Dr Nagai is whether Kipling deliberately wrote those of his stories which include Irishmen in such a way as to present them as supporters of the Raj, and to distinguish them from the rebellious Fenians in America and the United Kingdom, thereby diluting the effect of Irish claims for Home Rule.

Kipling's views on the prospect of 'Home Rule', whether in Ireland or in India are well known and documented, not least by Kipling himself. But had these really been developed before he left India in 1889? Dr Nagai argues tellingly that in India he was a newspaperman, with the world's news being fed to him to be precised for the *CMG*. He thus had a greater knowledge of events than the average Anglo-Indian, and could consciously have decided to work though his fiction to promulgate his ideas of Empire. I am not convinced of this for those stories published before 1889. It seems to me to put too heavy a burden on

what were at the time considered to be ephemeral space-fillers for a daily newspaper. However, after two years in London and exposure to the Liberal opinions prevalent there, by 1891 as shown in "The English Flag", he could well have decided to use any means that he could for his dream of the Empire.

The key Irishmen discussed are Mulvaney, Namgay Doola, and Kim. Mulvaney is a pure-bred Irishman mentioned for the first time in March 1887 in "The Three Musketeers". In verse he first appears in October 1888 in "The Way av Ut" (with its prevision of "Belts") which is about the Black Mountain Expedition, sent out without a wet canteen by Sir Frederick Roberts. Mulvaney's opinions of temperance are very similar to those of Gunner Barnabas (October 1887).

Namgay Doola is the rebellious half-Irish villager who lives in the hills and came from Thibet, whilst Kim of course is Kim, the Irish boy who has the properties of a changeling, and a desire to serve the Empire once he learns what is involved. When compared to the Fenians in America and Ireland, Dr Nagai considers Kipling's Irish in India, apart from their accents, in many ways to be very English, which is a not unreasonable conclusion to draw.

What I find least persuasive is the extension of this analogy by searching for 'Irishness' in the Boer War work and particularly the claim that *Kim*, completed in South Africa during the Boer War, is partially a South African story, only taking the form of "a long leisurely Asiatic yarn". No reference is made to the long period of gestation that *Kim* underwent, nor to the input by Kipling's father, all of which is very well-documented in the "Manuscript of *Kim*" presented by Lisa Lewis to the Cambridge *Kim* Conference in 2001. Her paper is also available on our website as an addendum to the New Readers' Guide notes to *Kim*.

General readers will probably want to skip over the discussion and application of Bakhtin's "Dialogics", Gramsci's euphemisms (which subvert the proper meaning of established words such as 'subaltern'), and Jakobson's 'aphasic metonymic and metaphoric modes of language'. This will still leave them much to consider as they go back to the original Kipling sources to find out whether they can also reach the same conclusions as Dr Nagai. Her copious notes are an irresistible invitation to readers to dive back into the Works, not at random, but in ways and sequences in which they have not necessarily read them before.

As Dr Nagai rightly concludes, 'the pairing of India and Ireland is important, because this is precisely where we find two separate dreams born out of the Empire curiously intersect: the dream of India and Ireland closely united in their unwavering loyalty to the Queen, and that of the Indian and Irish nationalists, united in their goal of throwing off imperial rule to achieve their respective independences.'

THE OXFORD HANDBOOK OF BRITISH & IRISH WAR POETRY ed. Tim Kendall, published by Oxford University Press, Great Clarendon St., Oxford OX2 6DP, 2007, (ISBN 978-0-19-928266-1, Hardback, £85.00) xvi+754 pages including Index.

Review by THE EDITOR

For once I have to agree with the publisher's claim that this *Handbook* 'is an essential resource for both scholars of particular poets and for those interested in wider debates about modern poetry.' I should add that it provides much of value to the non-academic also. Consisting of thirty-seven essays by a group of literary critics, it covers the period from the mid-Victorian era (*i.e.* Tennyson) to the Iraq war in 2003, essentially that period discussed by Prof Tim Kendall in his own book *Modern English War Poetry*, which was reviewed in the December 2006 *Journal* – the *Handbook*, however, includes more examples from the Scottish, Welsh and Irish poets.

The work of at least three of the essayists will be known to members – Daniel Karlin, who first appeared in *Journal* No.251 (Sep 1989) and is the editor of the Penguin edition of *The Jungle Books*, has an essay entitled "From Dark Defile to Gethsemane: Rudyard Kipling's War Poetry"; Helen Goethals (*Journal* No.316, Dec 2005) has an essay "The Muse that Failed: Poetry and Patriotism during the Second World War" although her allusion to Kipling in the title is her only reference to him; whilst John Lee (*Journal* No.320, Dec 2006) writes on "Shakespeare and the Great War".

The essays are grouped into seven sections, largely chronological, and whilst each essay has a core topic, they range widely around it. This has the distinct benefit of generating different views of the same poet from the various writers. A good illustration of this is *In Parenthesis* by David Jones (1937), a modernist text whose publication was promoted by T.S. Eliot, which is discussed by several authors (including John Lee).

I don't intend to describe the individual essays, but for our members I must make an exception with a very brief summary of Daniel Karlin's on Kipling, which is as thoroughly interesting as one would expect. After the plain statement of "Common Form", he sets the bounds of his essay by contrasting "Arithmetic on the Frontier" with "The Children". He then moves in greater detail through the small Imperial wars of Kipling's youth and " 'Snarleyow' " via the Boer War with "Chant-Pagan" and "Lichtenburg" to arrive at the Great War. The poems included in *Sea Warfare* supply several examples for this section, particularly " 'Tin Fish' ", before he passes through "The Epitaphs of War" to reach "Gethsemane" as the finale. There, 'Kipling's art reaches beyond its author's grasp, implying the fellowship his hating soul repudiated.'

Continued on page 49.

EMANUEL PYECROFT, SECOND-CLASS PETTY OFFICER

By CDR ALASTAIR WILSON

[Alastair Wilson has been working very hard on the New Readers' Guide, which can be found on our website. His general article on "Kipling and the Royal Navy" is really not to be missed. He has annotated stories collected in *Actions and Reactions*, and *The Day's Work*, as well helping out with any maritime matters. – Ed.]

Readers are warned that the following article is pretty esoteric, and may, perhaps, be skipped without loss of profit.

In *Something of Myself*, Kipling remarked that, in writing about seamen and ships, he had "had miraculous escapes in technical matters, which make me blush still. Luckily the men of the seas and the engine-room do not write to the Press, and my worst slip is still underided." A fair amount of ink has been spilled in discussing what that error might have been. This article will suggest that, although not strictly a technical matter, it might have been in delineating the characteristics – or one particular characteristic – of Petty Officer Pyecroft, that Kipling got it all wrong.

Kipling's interest, as a writer, in the Royal Navy seems to have started during his voyage to South Africa in 1891, when a fellow passenger in the steamer in which he took passage was Commander E.H. Bayly, Royal Navy, then on his way out to the Cape to take command of the torpedo cruiser H.M.S. *Mohawk*. One result of their acquaintance was the story "Judson and the Empire", which was collected in *Many Inventions* in 1893.

Kipling clearly continued to keep in touch with Captain Bayly (he was promoted in 1894) because in 1897 he was invited to go as a guest for a fortnight in Captain Bayly's new command, the recently completed third class cruiser H.M.S. *Pelorus*. Kipling spent two weeks in the ship, during the summer manoeuvres, immediately after the Diamond Jubilee review of the fleet.

He went again the next year, for a further two weeks, and it was his experiences during these two periods which resulted, in addition to the newspaper articles which were later collected and published as *A Fleet in Being*, in the stories in which Petty Officer Pyecroft is the main protagonist. There were six of these stories, five of which were published between August 1903 and December 1904, and a sixth in October 1910. There was also a one-act play, which was performed as a curtain raiser to another play at the Royalty Theatre in London, opening in April 1913. Four of the first five stories were collected in *Traffics and*

Discoveries, and the sixth appeared in *A Diversity of Creatures*. The fifth story, "A Tour of Inspection" was not collected until it appeared in the Sussex and Burwash editions. [It was also reprinted in *Journal* No. 131, September 1959, pp.5-18. –*Ed.*]

In quantitative terms, Pyecroft may be regarded as the equivalent of Mulvaney, but he is generally felt to be an inferior character, in a literary context. Naval officers have praised the tales, saying that they are correct in detail and spirit, but non-naval critics are much less complimentary. Angus Wilson¹ was scathing. He wrote at length, but in particular said:

This makes Pyecroft an empty narrating device, compounded only of comic knowingness, cockney accent and of naval jargon, in the stories of adventures aboard ship, like "Birds of Paradise" and "Their Lawful Occasions", and, more decidedly still, an intrusive unfunny 'funny' voice in the tales of motoring larks on shore, "Steam Tactics" and "The Horse Marines", the last of the Pyecroft stories, published in 1910. (For some reason, Wilson referred to "The Bonds of Discipline" as "The Birds of Paradise".)

Naval men have, however, always enjoyed them and praised them, saying that Kipling got it right, both as to spirit, and detail. One wrote, probably about 50 years ago (quoted in the *Harbord Readers' Guide*):

In my view they (the Pyecroft stories) are easily the best stories woven round the Navy that have ever been written; and while I am airing my views I may as well add that I make Colonel Drury a good second, C.S. Forester third and Captain Marryat² fourth – 'Taffrail' and 'Bartimaeus' also ran. The remarkable feature of the Pyecroft series has always seemed to me be the absolute verisimilitude of the conversation, whose tiniest details are quite impeccable. Kipling's consciousness of this is engagingly shown by a remark he puts into the mouth of Pyecroft who says on one occasion, referring to Kipling, 'I know 'e's littery by the way he tries to talk Navy-talk'. It is fairly certain that no other author of the period would have dared to turn round and laugh in our faces like that, and it would be interesting to know how Kipling acquired this singular sureness of touch.

Broadly, this writer would agree – certainly as regards the spirit. But, in preparing the notes on these tales for the *New Readers' Guide*, it has become apparent that Kipling did make errors in the detail: not of any great significance, it is true, but noticeable to the specialist. And,

it may be suggested, if you are going to show off your specialist knowledge, in particular your knowledge of the specialist's language, then you must expect to have it picked over by the specialist, and your errors pointed out.

On this point, it is of interest that Kipling wrote to Charles Scribner³, *a propos* a story by the American author Ring Lardner, "But – Lord! – Lord! – *what* an amazing thing is the slang of specialised games the world over. I read the baseball yarns again and again and, with the best will in the world, I could not arrive at the interpretation of *any* detail of any game or crisis. And yet I can feel that to a "fan" they must be perfectly absorbing."

Somewhat late in the day, then, it is suggested that Kipling made a major error when he made Pyecroft a cockney. The first story (in chronological order of events, though not of publication) takes place in Devonport (the naval part of Plymouth, in Devonshire): and, navally, to find a cockney in Plymouth in those days would have been unusual, to say the least.

First of all, every indication of speech suggests that Pyecroft is a Londoner, if not an actual cockney (as defined by being born within earshot of Bow bells). All the dropped 'H's and missing 'G's at the end of a word, and the use of the singular verb for the plural – "we was", all suggest this (about the only characteristic Pyecroft seems not to have had was the use of 'v' for 'th' – as in 'bovver'). If that is conceded, then the question is, why is a Londoner in a Devonport ship?

This is where the specialist knowledge comes in. From the introduction of continuous service for sailors in the Royal Navy in 1853, until 1956, naval ratings were allocated to one of three divisions, based in the three major home dockyards: Chatham, Portsmouth and Devonport. (In the 20th century, there was a fourth for Fleet Air Arm ratings, but that came after Pyecroft.) The allocation was made according to where one's home was, and in the broadest of terms, the country was divided into three bands, leaning some twenty degrees to the West of North. The right-hand band covered London and the southeast, East Anglia, Lincolnshire, Yorkshire and Tyneside. The central band covered the southern counties, the Black Country, west Yorkshire, and up to eastern Scotland. And finally, the left-hand band covered all the west country, Bristol, Wales, Liverpool, Cumbria, Glasgow and western Scotland and Ireland/Northern Ireland. These divisions were not cut and dried, and transfers could be made, but that usually involved finding someone with whom to effect an exchange.

And ships were manned exclusively from one port division or another: so your ship was a Chatham ship, or a Pompey (Portsmouth) ship, or a Guzz (Devonport) ship, and remained so throughout her life

(again, there were changes, but they were very few and far between). And there *was* a difference in the sound and atmosphere of ships from different port divisions, which reflected the local characteristics of the men – in much the same way as regiments differed, depending on where they recruited.

A consequence was that it would be rare to find a Portsmouth ship (and crew) in the Medway or Devonport while she was at home: or a Chatham ship anywhere other than Sheerness or Chatham, and similarly for a Devonport ship.

Now, at the start of "The Bonds of Discipline", the narrator (Kipling) has decided to go to seek confirmation of "M. de C's." account of the goings on in a British warship, in Devonport. He must have had inside information of some sort: M. de C. identified the *Archimandrite* as being the ship involved, but the narrator coyly says that "instinct told me that I could not go far wrong if I took a third-class ticket to Plymouth". This is ingenuous – it may be suggested that to the uninitiated, Portsmouth is usually regarded as the premier naval port, and "the home of the Royal Navy". So the narrator had information that *Archimandrite* was a Plymouth/Devonport ship, and that members of her crew, or ex-members from the commission during which M. de C.'s shenanigans occurred, might be expected to be found in Devonport. And so it turned out. The landlord of the waterside pub, using his own grapevine, produces Pyecroft. This is not unreasonable: when *Archimandrite* paid off, or re-commissioned with a fresh crew, the previous crew members would have been drafted to another ship (after a bit – not much – of leave), but always from the same port division.

It is clear from all this that Pyecroft is a Devonport rating. Therefore the odds – very favourable odds – must be that he comes from the western side of the British Isles. Why then, does Kipling make him speak rank cockney? Surely, perhaps, he ought to have made him a Devonian: we know Kipling could 'do' Devon – we have the poem "Donec Gratus Eram" (most easily found in Andrew Rutherford's *Early Verse*⁴) and several excerpts from *Stalky & Co.* Failing that, Pyecroft might have come from Bristol (which has an equally distinct manner of speech), or Liverpool (could Kipling have made his character address another as "Whack"? – probably not!).

So, it would seem that Kipling *has* made an error. It must be admitted that it was not totally impossible to have a cockney in a Devonport ship, but the odds were substantially against it. *Why* has he made the error? It has been said, frequently if not *ad nauseam*, that he got the detail right. Apparently, here is a case in which he hasn't. But do not lose faith. A reason may be suggested, which will provide an excuse for the apparent error.

We know that Kipling's experience, from which he drew the material for these tales, comes from his two trips in *Pelorus*. If we look at the *Navy Lists* for the period, they show that *Pelorus* was a Chatham ship – so he would have been hearing her crew speak in the accents of a Chatham ship, with a high probability that many would have been Londoners. But, *Pelorus* was an oddity among Chatham ships. She was a unit on the (English) Channel Squadron, and the *Navy Lists*, in noting that she was a Chatham ship, add "attached to Devonport".

Chatham has its drawbacks as a naval base – it lies ten miles up the Medway, and can only be entered through locks which depend on the tide: so it wasn't a port you dropped into if you happened to be passing. (Indeed, this disadvantage, with others, was why Chatham was selected for closure in 1984.) So Chatham ships serving in home waters were allocated one of the other home ports as what one might describe as a temporary home port for the duration of that commission, or while in that squadron. (This was not popular with the crew – it meant that opportunities for being with one's family were reduced, because they were further away.) Kipling would have picked this up during his cruises in *Pelorus*, so might very well have got the notion that Cockneys in Devonport were a normal occurrence in naval life.

So it wasn't really an error after all, just a misunderstanding of a particular, fairly rare, circumstance which Kipling had experienced.

But there's a final twist. The *Pelorus* circumstance will not hold water for two reasons: the fictional *Archimandrite* was not in the same situation as the real *Pelorus*: had she been a Chatham ship, on deployment to the Cape station, then on return to the UK to pay off, her crew might have been found in a Chatham pub: and Pyecroft is, at the time he tells the narrator the real story behind M. de C.'s tale, serving in another Devonport-based ship, the *Postulant*.

So Kipling (having a "little learning . . .") did make an error, and quite a major one, in the eyes of this reader. But it hasn't spoiled his enjoyment of the stories, despite what Angus Wilson has written.

And that, perhaps, is the *final*, final point. Would the stories have come across better had they been more "technically" correct? As Angus Wilson remarked, Pyecroft is knowing, a quality not usually found in fictional Devonians. Telling the stories as though their protagonist had been, say, Mr. Richards, the ex-navy carpenter (the College odd-job man of "An Unsavoury Interlude" in *Stalky & Co.*) might not have had the same impact – the pace would have been much slower, and the stories probably less enjoyable, for their pace is one of their positive qualities. So Kipling, the journalist turned author, adjusted the "facts" to make the story read better.

NOTES

1. Angus Wilson, *The Strange Ride of Rudyard Kipling: His Life and Works*, Martin Secker and Warburg, 1977.
2. Colonel Drury was Lieutenant Colonel W.P. Drury, Royal Marines, a fairly prolific writer of novels and short stories in the period 1890-1935. Many featured Private Pagett of the Royal Marine Light Infantry, a (in my view) rather inferior Mulvaney/Pyecroft. C.S. Forester was the creator of the 'Hornblower' sea-stories, set in the time of the Napoleonic wars, and just after. He also wrote excellent stories about the 20th century Royal Navy and United States Navy. 'Taffrail' was Captain Taprell Dorling Royal Navy, who wrote sea-stories, mostly about the Royal Navy, in the period 1910-1950, while 'Bartimaeus' was Captain (Sir) Louis Ricci (anglicized as Lewis Ritchie), who was a near contemporary of 'Taffrail', and who, in this editor's opinion, conveyed the most accurate picture of the Royal Navy at the turn of the 19th century. Most modern readers will know only Forester and Marryat.
3. Undated letter, 1924, *The Letters of Rudyard Kipling*, ed. Prof T. Pinney, Vol.5, p.192, University of Iowa Press, 2004.
4. *Early Verse by Rudyard Kipling 1879-1889*, ed. Andrew Rutherford, p. 160, Oxford University Press, 1986.

BOOK REVIEW *continued from page 42.*

One question that exercises several of the essayists is just what does "War Poetry", and particularly the British variants, encompass? Most see it as the masculine poetry of the battlefield although for some the definition is now broadened to include any poetry about war, possibly as a result of warfare spreading to affect the civilian populations directly.

Naturally there are the arguments in favour of those poets who had experience of battle, as opposed to those whose experience is second-hand; there is also discussion of the differences between the soldiers who became poets in battle as opposed to the poets who became soldiers, particularly in the First World War. The reasons for the decline in the output of poetry in World War II as compared to that of World War I is analysed, as is the (apparent?) deterioration in quality of the war poetry written during the last sixty years.

The liberal use of quotations from the works of the various poets in the essays helps considerably in the understanding of those with which the reader is unfamiliar. I found that wherever the book fell open, something immediately caught my interest, and I ended up reading that essay, then frequently into the index to search for another view of the topic. In short, for the non-specialist, this *Handbook* acts as a master-class in the reading and understanding of the works considered, whether familiar or not. For the specialists, it promises a never-ending source for debate.

"GIGGER" AND GIGLAMPS

By GEORGE ENGLE

[Sir George Engle, K.C.B., Q.C., the President of our Society, tells me that he came across this during his reading of Edward Bradley's book whilst on holiday. – Ed.]

In his *Schooldays with Kipling*, published in 1936, the year of Kipling's death, G.C. Beresford (M'Turk) wrote :

As Kipling was the only boy in the school wearing glasses, he required a nickname to emphasise the peculiarity. What it should be was in doubt for quite a time. The honour of finally giving the right and inevitable appellation falls not to the school, with all its learning, but to a member of the bucolic *entourage*, a vendor of some sort of supplies, or the laundry-cart man who, seeing our hero among a small crowd of boys, asked "Who's they old Giglamps?" The name was immediately adopted with acclamation; but for everyday use it was shortened to "Gigs" or "Gigger".

The earliest citation in the O.E.D. of "gig-lamps" as a slang name for spectacles (as distinct from its literal meaning, the lamps at either side of a gig or two-wheeled one-horse carriage) is dated 1853 and comes from Edward Bradley's *The Adventures of Mr Verdant Green, An Oxford Freshman*. As Verdant Green and his father are taking their "outside" seats on the coach in which they are to travel to Oxford, Mr Green sees at a glance that all the passengers are Oxford men, whose private remarks on the two newcomers are perfectly audible. "Looks ferociously mild in his gig-lamps" remarks one of them, alluding to Verdant's spectacles.

When Mr Bouncer (a fellow-passenger on the coach whose room in college turns out to be next to Verdant's) bumps into him again, he greets him with "Holloa, Giglamps!" at which the narrator remarks "Mr Bouncer, it must be observed, had facetiously adopted the *sobriquet* which had been bestowed on Verdant and his spectacles on their first appearance outside the Oxford coach."

If it is true, as Beresford says, that the search for the "right and inevitable" nickname for the bespectacled Kipling took some time and defeated the boys, this suggests that at the time of his arrival at the United Services College in 1878 the nickname "Giglamps" was unknown to the boys, although known to at least some members of the "bucolic *entourage*".

MEMBERSHIP NOTES

NEW MEMBERS

Mr Andrew Brown (*Bagshot, Surrey*)
Prof Apollon B. Davidson (*Moscow, RUSSIA*)
Mrs Wendy Ingle (*Southend-on-Sea, Essex*)
Mrs Thelma Manning (*Milton Clevedon, Somerset*)
Mr Brad Miner (*New York, New York, U.S.A.*)
Mrs Anne Smithurst (*Weston Favell, Northampton*)
Mrs Felicity Whitehead (*Burwash Weald, Etchingham,
East Sussex*)

REVISION OF SUBSCRIPTION RATES

Under Paragraph 4 of the Rules of the Kipling Society (1999), the Council shall, from time to time, review the annual subscription rates. The Council has recently conducted such a review.

The basic subscription was raised from £20 to £22 in March, 2000, having been held at £20 since 1992, and institutional and airmail rates were raised by the same amount. A differential was introduced so that those members paying by Standing Order on a British bank remained at £20 to reflect the saving in time and the expense of reminders.

The Society's ability to hold down the subscription rate over such a long period has been due to firm financial control, the introduction of up to date methods of editing and printing of the *Kipling Journal* and a change in British income tax rules. The last has allowed us to recover from Revenue and Customs the tax paid on subscriptions from British tax payers who have signed a Gift Aid Declaration. All this has been aided by the long standing support of members who have regularly contributed something more than the minimum subscription each year, to whom we are most grateful.

Council has concluded that to ensure that income and expenditure remain in balance over the next few years, a general rise of the order of 10% needs to be introduced at the end of this year. All postal charges have recently increased and we are also very conscious of the need to widen and extend our membership, by publicizing our activities more widely and supporting such ventures as the September conference at the University of Kent.

The new rates of subscription will be published in the September *Kipling Journal*, to take effect on renewals from January 2008 and repeated in subsequent issues of the *Journal*. In addition, we will have to request all those with bank Standing Orders to sign new mandates for payments due in 2008 and later. New mandates will be sent to such members with the September *Journal* or soon after.

Roger Ayers, Hon. Membership Secretary

LETTERS TO THE EDITOR

IN A HIGH-ART STUDY

From: Dr F.A. Underwood, The Coplow, 44 Station Road, Winterbourne Down, Bristol BS36 1EN

Dear Sir,

I would like to ask the experts about the status of the untitled verses beginning 'In a high-art study . . .' which were at one time thought to be a schoolboy attempt of Kipling's, and at least were written by one of the *Stalky & Co.* trio. From a facsimile of the first twenty lines they appear to be a draft rather than a fair copy. They are poor stuff even compared with "The Dusky Crew" which Andrew Rutherford printed as the first item in *Early Verse by Rudyard Kipling 1879-1889* (1986). That poem has been denigrated recently but is not bad for a schoolboy of thirteen, and Kipling thought enough of it at the time to offer it (in vain) to the *St. Nicholas Magazine*, an American publication for children. In his introduction to "The Dusky Crew" Rutherford wrote:

Its main interest is biographical, demonstrating as it does the importance he attached even at this early date to the special relationship with L.C. Dunsterville ('Stalky') and G.C. Beresford ('M'Turk') which he celebrated long afterwards in "An English School", *Stalky & Co.* and *Something of Myself*.

The same remarks could be applied to "In a High-Art Study", which refers to the dado and other decorating the boys carried out in study Number Five: see "The Impressionists" in *Stalky & Co.* – 'He looked regretfully round the cosy study which M'Turk, their leader in matters of Art, had decorated with a dado, a stencil, and cretonne hangings.' Chapter XV in Beresford's *Schooldays with Kipling* (1936) describes this in real life.

An agent for a New York collector discovered the 46 lines of verse in a second-hand bookshop in Bideford, Devon, on the fly-leaves of a selection of Milton's poems thought to have belonged to Kipling. They were printed, together with the facsimile mentioned in a beautifully produced catalogue compiled by Luther S. Livingston entitled *The Works of Rudyard Kipling. The description of a set of first editions of his books in the library of a New York collector*. The collection was sold before the catalogue was completed but 77 copies were printed for Dodd, Meade and Company in 1901 and offered to their customers for \$12.00. Introducing the verses the compiler stated that: 'While it is not

positively known that they are by Kipling, they are printed here, with a facsimile of one page of the manuscript.'

The catalogue was included in the bibliographies of Livingston (No.252) and Stewart (No.248) because it contained the verses, and they were listed by Chandler (p. 123), who was apparently aware of only the lines of the facsimile. In the *Verse* volume of the ORG (1969) R. E. Harbord printed those lines at No.70B and the first line at No.773 with an appeal for the text. At the time, I sent him a photocopy of the whole, but of course he never managed to complete his planned second volume of notes on the verse. Chandler appears to have told him that he thought that the handwriting in the facsimile was Kipling's.

I quote the first two verses and the final one with the warning that the others are just as bad:

In a high-art study
 There once were three
 Clever young men
 One of whom couldn't see
 And another was deaf
 As deaf as [a] post
 The third he was fat,
 Too much so for a ghost.

These three young men
 Their room tried to garnish
 So they bought some blue paint
 And some brown & some varnish
 They put [up] a Dado
 With a sage-green top border
 The bottom was varnished
 And very much broader.

.....
 Their arms were stretched & (lean sans gristle)
 Held each one a humble thistle
 Sobbed they Ah So! & this kiss'll
 Bring quintessence
 Like the presence
 Of lean-limbed lads of the gutter
 Oh cruel boys that ridicule
 Our lotus lives not fit for school
 (Here rose their voices to a whistle)
 Know then we aesthetes all are utter.

The "poem" is dreadful, even as a first draft, but my own conclusion is that in spite of its imperfections it is of interest for its connection with the Stalky trio and could be included in a "complete" Edition of Kipling's verse, if only in an appendix.

Yours faithfully
F.A. UNDERWOOD

KIPLING IN RUSSIA

From: Prof Apollon Davidson, Apt. 51, corpus «i». Moscow State University, 119234 Moscow, Russia (email: adavidson@yandex.ru)

Dear Sir,

On 14 February 2007, during my last stay in London, I was lucky to be present at a meeting of the Kipling Society and to listen to an interesting lecture "Kipling and History". To my question of where, except Britain itself, Kipling was most popular, the speaker mentioned the British Commonwealth countries, the U.S. and France.

I think it would be fair to highlight the popularity of Kipling's writing in Russia from the end of the 19th century until the present. A list of Kipling's Russian translations alone would make a book. To give you just one example, the poem "If—" was translated dozens of times, many of these translations done by Russia's best poets, even such famous ones as Samuil Marshak and Michail Lozinsky. So, in this short article I will just give an outline of what is there.

First of all, we have to remember that Russians' attitude to Kipling and the way his writing was presented and reflected upon to a large extent depended on the nature of relations between Russia and Britain at any given period, and on the ideological and political stand of this or that Russian government. Thus, at the time of sharp confrontation between the two countries in the late 19th, early 20th century many translations of Kipling's writing were published, but the attitude to him was reserved. After 1907, when Russia and England signed several important treaties and became a part of the *Entente*, the publications of Kipling came to reflect this new closeness. By the beginning of the First World War a 20-volume publications of Kipling's writing was being prepared, though the publication itself took much longer (it is a well known fact that it is very difficult to translate not only Kipling's poetry but his prose as well). It appeared during the war.

The new authorities who came to power after the Bolshevik coup of 1917 could not have favoured Kipling. Even more than two decades earlier he was denounced as the bard of imperialism and colonialism. But *The Jungle Book* continued to be published and saw many editions, as did other literature for children.

Other prose was also published. Russian poets who loved Kipling went on translating his poetry and published them, though much more seldom than they would have liked to. Books of Kipling's collected poetry – very well translated – were published in 1928 and 1936. In 1939 a popular youth magazine *Molodaia Gvardiia* published a selection of new translations done by Konstantin Simonov, soon to become the most popular Soviet poet.

Of course, after Russia joined Britain in the struggle against the Nazi Germany, in 1941-45, the number of Kipling's translations increased. Samuil Marshak's translations were particularly good. They have become very popular, well loved and widely known and are published until now.

In the last years of Stalin's regime (1946-53) Kipling was practically banned. Even after Stalin's death the climate of the Cold War was not conducive to the popularisation of Kipling's writing. Even so, during the 1950s, 1960s and 1970s many translations, both new and old appeared. Books of collected poetry in two languages, English and Russian, were also published.

Late 1980s, with *perestroika* and early 1990s with the collapse of the U.S.S.R., opened many new ways to the publications of Kipling's works and the studies of his writing. There was an avalanche of new publications and new translations: a two volume collected writing and a three volume collected writing appearing within a short space of time. Now a new, very big collections of Kipling's poetry has been prepared for publication.

Let me repeat: a bibliography of Russian translations of Kipling's writing and of Russian studies of his writing would have required a book. But let me list several first Russian translations of some of his works. The first translations of his poetry appeared in Russian during the 1890s; *The Light that Failed* in 1891; *In Black and White* in 1897; *The Naulahka* in 1896; *Kim* in 1901; *'Captains Courageous'* in 1903; *The Jungle Book* in 1896; *The Second Jungle Book* in 1904; *Just So Stories* in 1908; *Plain Tales from the Hills* in 1909; *Wee Willie and Other Stories* in 1902. Later many new editions of these and other works were published, of course.

Hundreds of articles about Kipling's writing have been published in Russian, but unfortunately, no biography. I am working on one, paying a particular attention to what is least known in England, *i.e.* Kipling's influence in Russia. I would be deeply grateful to members of the Kipling Society for any relevant advice and materials.

Yours faithfully

APOLLON DAVIDSON

Professor, Moscow State University

President, Association of British Studies

"WE'RE SINGING RUDYARD KIPLING . . ."

A MAILBASE MESSAGE from FRED LERNER

[In February, Fred Lerner sent the following message to the Kipling Mailbase. Lee Gold gave me permission to reprint her song, and also told me that she runs her own bimonthly online fanzine, details of which can be found at <http://thestarport.com/xeno/> as well as information on the filk songs that she also publishes in the series FILKER UP.

The New England Science Fiction Association. N.E.S.F.A. which was founded in 1967 runs "Boskone" which is described as an annual regional Science Fiction convention focusing on literature, art, music and gaming. Details can be found at <http://www.nesfa.org/>. – *Ed.*]

As many members of this List will know, there is a great deal of interest in Rudyard Kipling among science fiction fans, especially those who are involved with filksinging (the composition and performance of songs on SF- and fantasy-related themes). At last year's World Science Fiction Convention there was a well-attended session devoted to singing Kipling. One of the participants in this, my friend Lee Gold, sang a song about this phenomenon at this year's Boskone last weekend [16-18 February 2007], and at my request she sent along the lyrics, appended below.

FRED LERNER

"WE'RE SINGING RUDYARD KIPLING AT THE CIRCLE"

by Lee Gold, Copyright 1993.

to Leslie Fish's tune for "Danny Deever" by Rudyard Kipling,
published in FILKER UP #4

"What filker wrote that song you sang?" the neo-filker cried.
"He died in 1936," the English major sighed.
"The first fan con was held that year," an ancient trufan said.
"Nine months too late for him to go," the English major read.

But we're singing Rudyard Kipling as if he were up to date.
(There's) no spaceships or computers, just his thoughts on life
and fate.

The literary critics say his verse is second-rate,
But we're singing Rudyard Kipling at the circle.

"Just what is Danegeld anyway," the neo-filker asked.
"I know I never heard that word in high school hist'ry class."
"They wouldn't pay at Brunanburh," the English major cried;
"They chased the Vikings home again, except the ones who died."

And we're singing Rudyard Kipling, though it isn't always
clear.
Tyr lost his hand and not his eye, in every myth you'll hear.
"I'm sunk without my footnotes," was the English major's fear.
But we're singing Rudyard Kipling at the circle.

"Why are you women full of glee?" the neo-filker cried.
"We're boasting that we're deadly foes," the women all replied.
"The verses also say you're blind to abstract right and wrong."
"We overlook that detail 'cause it's such a lovely song."

And we're singing Rudyard Kipling, and we do not seem to care
That Political Correctness may be lacking here and there.
He gets away with stuff that other filkers wouldn't dare.
And we're singing Rudyard Kipling at the circle.

"I grew up on the Mowgli tales," the neo-filker cried.
"MacDonough's Song is not for kids," the other fans replied.
"I've read the story that it's from," the English major said;
"It's set in the far future, with Democracy long-dead."

So we're singing Rudyard Kipling and we think he's up to date.
(There's) no spaceships or computers, just his thoughts on life
and fate.
To hell with snobbish critics; filkers think his verse is great,
And we're singing Rudyard Kipling at the circle.

OBITUARY: R.T.G. THOMPSON

Just as this issue was going to press, we were told of the death on 12 March 2007 of Roger Thompson of Fressingfield in Suffolk. He supported the Society through 20 years of membership, and we understand that he gained immense pleasure from it. —Ed.

REPORT OF THE TRUSTEES FOR 2006

The Kipling Society whose postal address is 6 Clifton Road, London W9 1SS, was founded in 1927. The Society is registered with the Charity Commissioners (No. 278885) and is constituted under rules approved in July 1999.

As stated in the Rules, the object of the Society is the advancement of public education by the promotion of the study and appreciation of the life and works of Rudyard Kipling.

The Society is administered by a Council comprising Honorary Executive Officers and elected ordinary members. Those serving during the year under review are listed below:

EXECUTIVE OFFICERS

Chairman	Mr J. Radcliffe
Deputy Chairman	Cdr A. Wilson
Secretary	Mrs J. Keskar
Treasurer	Mr F. Noah (from July 2006)
Journal Editor	Mr D. Page
Membership Secretary	Lt-Colonel R.C. Ayers, O.B.E.
Meetings Secretary	Dr J.D. Lewins (to July 2006)
	Mr A. Lycett (from July 2006)
Librarian	Mr J. Walker
On Line Editor	Mr J. Radcliffe
Publicity Officer	Mr R. Slade

ORDINARY MEMBERS

Ms Judith Flanders	2003-2006 (retired July 2006)
Ms Dorothy Sheridan	2003-2006 (retired July 2006)
Mr Robin Mitchell	2004-2007
Mr Sharad Keskar	2004-2007
Mr Bryan Diamond	2004-2007
Ms Anne Harcombe	2006-2008 (from July 2006)
Dr Mary Hamer	2006-2008 (from July 2006)

In furtherance of its object, and on an ongoing basis, the Society:

1. Publishes the quarterly *Kipling Journal* that is distributed to all individual members and subscribing 'Journal-only' institutions, dealing with matters of interest to readers and students of Rudyard Kipling.
2. Promotes and holds meetings, film shows, visits, discussions and readings in order to stimulate and encourage the study of Rudyard Kipling's works.
3. Maintains in City University, London, an extensive library of books, ephemera and reference material available to members and literary researchers.
4. Maintains a Kipling Room at The Grange Museum, in Rottingdean, Sussex.
5. Maintains a world-wide-web site (www.kipling.org.uk) containing information and pictorial material about the Society, about Kipling's prose and

poetry and about his life and times, including the Society's expanding "New Readers' Guide to Rudyard Kipling's Works" (see below). There is also the catalogue of the Society's library and a comprehensive Index to the *Kipling Journal* from its inception in 1927. The web-site attracts requests for information from both members and non-members and is a good source for recruitment of new members from all over the world. The Society also, in association with the University of Newcastle, provides an email discussion forum on which questions relating to Kipling are canvassed and discussed.

State of the Society and Specific activities in 2006

Four issues of the *Kipling Journal* were published during the year.

The web-site continues to attract considerable interest from both members and the general public, and there were over 100,000 visitors to the site in the course of the year. Of these around a third visited the New Readers' Guide pages.

During the year there were five meetings, inclusive of the Annual General Meeting, at four of which there was a lecture given by a guest speaker. At the Annual Luncheon members gave a series of readings of Kipling's works. Highlights of the year were the Memorial Service for Rudyard Kipling at St Bartholomew's Church in Burwash, on 26 January, presided over by the Archbishop of Canterbury, and participation in the National Trust's "Kipling Week" on 20 June at Bateman's, with appropriate readings from Kipling's prose and verse. The Society also supported the provision of an appropriate plaque on the Woolsack; the house provided by Cecil Rhodes for the Kiplings' used during the winter in Cape Town for many years, in collaboration with the University of Cape Town.

The revision and updating of the 1950s 8-volume *Readers' Guide to the Works of Rudyard Kipling* is well under way, incorporating much new work. The responsible sub-committee have made good progress in the fourth year; over two hundred of the stories and nearly a hundred of the poems have so far been annotated and published on the Society's web-site.

At the end of 2006 the Society had 511 individual, 6 life and 4 honorary members, 521 in all, from 27 countries, and 86 'Journal-only' member universities and libraries. In addition, 8 legal deposit copies went to the British Library and major British and Irish universities and 6 *Journals* were provided free of charge to educational institutions at home and abroad.

On the financial front, our Bank Balance increased by £3,930 in 2006. The continued savings made by the reduction in *Journal* production costs, generous individual donations (included in subscriptions), and the British income tax recovered through the Gift Aid Scheme on subscriptions and donations have enabled the Society to keep pace with inflation. To support future developments, however, the Council is considering a modest increase in the rate of subscriptions, the first for 15 years. The total Assets of the Society increased by £4,083 to £94,879 which includes a value of £14,602 for our Library.

[Signed] J. Radcliffe (Chairman)

MINUTES OF THE ANNUAL GENERAL MEETING 2006

1. Chairman's Opening Remarks

The Chairman, John Radcliffe, welcomed members to the 79th Annual General Meeting of the Society, held on 12 July 2006, Royal Over-Seas League, London

2. Apologies for Absence

David Page, Roger Ayers, John Walker, Judith Flanders and Roy Slade.

3. Minutes of the 78th A.G.M., 6 July 2005 and 4. Matters Arising

The minutes (summarised in the *Kipling Journal* No.318, June 2006) were taken as read, corrected, approved and signed. There were no matters arising

5. Election of two 'elected' members

Anne Harcombe and Mary Hamer were nominated and elected to replace Judith Flanders and Dorothy Sheridan.

6. Election of Officers (who serve as ex-officio Members of the Council)

Re-election of Hon. Executive Officers and nomination of Andrew Lycett as Hon. Meetings Secretary, to replace Jeffery Lewins, and Frank Noah as Hon. Treasurer to replace Rudolph Bissolotti.

Honorary Membership Secretary	Lt-Col R.C. Ayers
Honorary Secretary	Mrs Jane Keskar
Honorary Editor	Mr David Page
Honorary On Line Editor	Mr John Radcliffe
Honorary Librarian	Mr John Walker
Honorary Publicity Officer	Mr Roy Slade

7. Not standing for re-election

Dr Jeffery Lewins as Honorary Meetings Secretary

8. Approval of Independent Financial Examiner and Legal Advisor

The Council approved the re-appointment of Professor G.M. Selim as Hon. Independent Financial Examiner and Sir Derek Oulton as Hon. Legal Adviser respectively.

9. Honorary Officer's Reports

a) Secretary

Jane Keskar reported that the year had been a very special one for the Society. Seventy years after Kipling's death we had been able to arrange a Commemoration service at St Bartholomew's church in Burwash, which celebrated the great man's achievements, and closely followed the format of his funeral in Westminster Abbey. Robin Mitchell, one of our Council members had drafted the Service and the Rector of St Bartholomew's, the Revd. Stephen France had worked with us to plan the day. Jane said that all of you will have read Dr Rowan Williams, the Archbishop of Canterbury's address at the Service, in the June Journal, an excellent assessment of Kipling's genius.

Our Annual Luncheon had been held on 3 May, attended by some 80 guests. Our guest speaker had been taken ill at very short notice and we had

been fortunate that members of the Council rallied round with readings from Kipling, so that the lunch was a great success, judging from the comments from delighted guests.

This year is also the centenary of the publication of *Puck of Pook's Hill*. The Society had been approached by The Cunning Artificer, a company seeking a commission for special stamps and a first day cover. There would be a minimum order of 500, with the cost of £8.50 for each cover born by the Society. It was unlikely that we would recoup this expense from our members orders. The Council therefore agreed that we would have only a few sales for considerable expense and that we should decline the offer. It was agreed that Jane would write to the Cunning Artificer to this effect.

b) Membership Secretary

The Chairman explained that Roger Ayers was not able to attend as he was meeting his daughter on a brief leave from Afghanistan at that moment. Roger's report was read by Alastair Wilson. Membership figures had improved slightly in the year to 30 June 2006, rising from 499 last year to 508 in all categories of Individual Membership but dropping by one to 103 in Institutional Membership. 57 new members had joined over the year, a very good figure, but with only a slight improvement in retention this did not have a significant effect on overall numbers.

With agents paying in bulk for Institutional Members and with 60% of Individual Members paying by bank standing order, the number who might make use of a credit card was too small to make credit card payments by letter or over the website cost effective. The use of PayPal to take credit card payments on-line on our behalf had also been looked at, but again, there was doubt that the number using it would make it worthwhile. Firmer data on the number of potential users was needed.

UK postal rates for inland mail were to rise in August 2006 with the introduction of charges for size as well as weight. This would involve an increase in postal charges of some £90 a year for the distribution of the *Kipling Journal*. It was considered that this would not require any change to UK subscription rates which are additionally supported by the tax recovered from Revenue and Customs through the Gift Aid scheme, which is well supported by UK members. There is no proposed change to International postal rates.

The Chairman mentioned that this year we had offered half price membership to members under 23 in full time education. Sir George Engle asked if we may need to revise the constitution. The Council agreed to discuss this further under Any Other Business.

c) Treasurer

Frank explained that, as he had only recently come on to the Council he had not been fully engaged in the finances. He was, however, pleased to say that the Financial Examiner gave us a clean bill of health and that our bank balance was strong, although we were facing increases to postal charges and room hire costs. Anna Lonsdale, the Accountant had prepared the Accounts and Frank personally thanked her for her work. Rudolph Bissolotti commented that with this accounting method the surplus was not shown on the accounts. Anna Lonsdale replied that although this form was not an improvement, it did lessen

the work required, for which the Society now paid; she felt that this was not dangerous, as she believed that a deficit was unlikely.

Rudolph Bissolotti asked for the Independent Examiner's report, which Frank Noah read to the Meeting.

d) Editor

David Page's report was read by the Secretary.

1. He apologised most sincerely for his absence, but this had been the only date on which David and his wife could take a rather special holiday that they had been hankering after for the past two years.

2. The main problem experienced this year (actually in January 2006) had been the closing down of our printer J.W. Arrowsmith Ltd, as described on page 6 of the June 2006 *Journal*. However, we were still getting the same very efficient and cost-effective service from the group of ex-employees who set up 4word Ltd, as members will have realised from the timely arrival of the June *Journal*. They were prepared to go 'that extra mile' for us and had now started on the September *Journal*.

3. The *Journal* production costs had remained the same since January 2003, but after August there would be another increase in postage costs. Royal Mail had invented a new way of charging for UK inland mail, by size and weight. The *Journal* would be classified as a "large letter" and would cost £0.55 instead of £0.49, the increase aggregating to about £20 per issue. (David thanked Roger Ayers for spotting this change.)

4. The Society had signed a non-exclusive license agreement for three years with the American firm EBSCO, effective from the March 2007 issue (after the standard Kipling copyright has finished.) This would permit them to include a copy of the *Journal* in their electronic literary database, which can be accessed and searched by their subscribers. They would pay us a small royalty, but the main object would be to generate additional publicity for the Society.

5. David said that last year he had reported that there was rather less material in hand for the *Journal* than he could have wished. There was now a marginal improvement, with December, March and June more-or-less planned. However, editors are naturally nervous, and David would always be glad to have more. He would be happy to receive articles, letters, etc on any topic and of any length.

Rudolph Bissolotti expressed his appreciation of the Editor's hard work on the *Journal* and all agreed.

e) Librarian

John Radcliffe explained that John Walker had been given a last minute appointment for laser surgery, which he would be foolish to postpone. John Radcliffe read his report:

Research and support: Following a flurry of new researchers in January of this year, the Library was now used at least twice a month, on average. This compares with just four visits during the year ending July 2005. Researchers had come from as far afield as Japan (working at Sheffield University), and Portugal (working in Brazil), as well as a member who lives and works near the Barbican! There seems to be much interest in the *Just So Stories*, at present.

Email and surface mail support had also been offered, from the perennial requests for valuation (always refused, but with information offered where possible), to fascinating, but unanswered queries such as the search for "Evarra". (*Journal* article March 2006 refers.)

Specialist Libraries Group (GLAM): The Group for Literary Archives and Manuscripts was now well established, and a website was being produced <http://archives.li.man.ac.uk/glam>. Of course, the Kipling Collection at Sussex University was more directly relevant to this group, so we are lucky to have Dorothy Sheridan as our representative there.

George Webb's donation: Bookplates had now been inserted in all of the books to be retained, both as shelf stock and reserve. Addition of security tags and shelving codes was complete, Members of Council will remember that it was originally intended that this would be done by a working party, but it became clear that the sorting of photographs, newspaper cuttings and ephemera will be much more worthwhile for a group. It is hoped to arrange this session in the autumn. Sale of surplus stock could now go ahead, following the timetable and arrangements agreed at Council

Radio and Television Programming: The most recent of a series of productions served by the Library was a single, fifty-minute section for Artsworld, produced by Liberty Bell (based in Newcastle), for Sky TV. This will be one of a series on National Trust properties, and involved an interview with Michael Smith. Other programmes had included a sixty-minute piece for national TV, fronted by Griff Rhys Jones, and based around the story of John Kipling. This should be shown on BBC TV in the autumn. Still in the first stages of production were: a contribution to the radio series "The Great Libraries" (not, of course, the Society Library), and two other radio items. DVD's and CD's of these programmes will be stored in the Library.

The War Poets Association: A meeting in Wimbledon, during May, had been the first chance to compare notes with representatives of such Societies as the Wilfred Owen Association, and the Dymock Poets group. A very useful website was offered, at www.warpoets.org.

New Acquisitions: These include a number of biographies, such as Smuts, Lloyd George, and Dickens, which were requested by researchers, and have been donated by a school library.

Financial Records: The Society's financial records have now been transferred to the Library archive.

f) On Line Editor

John Radcliffe said that over the past year the Society's web-site and the New Readers' Guide had continued to progress. There had been 114,000 visitors to the site in the year to June 2006, an average of 312 visitors each day; which compared with 98,000 in the previous twelve months, a healthy increase of some 15%. Of these just under a third had visited the Readers' Guide pages. There had been ninety four on-line requests for Membership Registration forms in the twelve months to June 2006. Only a proportion of these, of course, perhaps a half, went on to become members.

For the New Readers' Guide, John McGivering had completed notes on *Plain Tales from the Hills*, *Wee Willie Winkie*, and *Soldiers Three*, and had just annotated the twentieth story in *Life's Handicap*. Lisa Lewis had annotated

Debts and Credits, and was now updating her notes on the *Just So Stories*. Donald Mackenzie had updated his notes on *Puck of Pook's Hill*, and would shortly be completing *Rewards and Fairies*. Alastair Wilson was working on *The Day's Work*, David Page on *Abaft the Funnel*, Harry Ricketts on *A Diversity of Creatures*, and Peter Havholm on *Many Inventions*. Peter Lewis was continuing his work on "The War in the Mountains", Alan Underwood had made a start on the *Jungle Books*, and Geoffrey Annis was working on *The Light that Failed*.

Altogether we had annotated some 170 of the 320 or so stories, as well as *Captains Courageous* and *Kim*. We had also published notes on 67 of the poems, including some more *Barrack Room Ballads* by Roger Ayers, historical poems by Peter Keating, and *Departmental Ditties* by Roberta Baldi. The group were also in the process of publishing a series of papers by Julian Moore on the political background to some of the poems collected in *The Years Between*.

We had also made the archive of Kipling Journal back-numbers available on line in a searchable form, and are working on an on-line database of themes in Kipling's works. So the enterprise was progressing well, though we still have a great deal of work to do.

g) Meetings Secretary

In his outgoing report Dr Lewins said there had been another full year for the Kipling Society. He expressed his thanks to all the speakers, particularly where their extra labour had led to publication in the *Journal*. Looking back over the last seven or eight years, it was interesting to compare the teams home and away. We had had some brilliant outside speakers but equally as much fun from our own members, not least the musical evening we opened to a wider audience, the Lost Stalky story and our evening of parody and pastiche. As his period as Meetings Secretary closed he was confident that his successor, Andrew Lycett, would not only attract even more distinguished speakers but would have the help from members that had been such a pleasure during his tenure. This was exemplified by the seminar to follow the AGM that evening, organised by Bryan Diamond. Finally Dr Lewins thanked the Committee for such good company.

h) Publicity Officer

Roy Slade was awaiting a "fairly immediate" appointment for surgery, so could not attend the meeting and his report was read by Jane. Roy felt that the past year had been, from his point of view, unsatisfactory. He had not achieved the goals he had set himself, partly because of sickness. He hoped, if re-elected, to be able to do more in the year ahead. The revised article for publication was almost complete and would be submitted over the summer. The Senior School project was moving forward slowly, but he should be able to report real progress by early in the Spring term.

10. Any Other Business

In order to ensure that the Society's constitution covered the change in membership fees for students, The President, Sir George Engle, suggested that there would need to be changes to the wording of Rule 3.2. He agreed to look at a suitable amendment so that the Charity Commissioners could be notified in time for the AGM next year.

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2006

RECEIPTS AND PAYMENTS ACCOUNT

	2006	2005
	£	£
Bank balances at 1 January 2006	73,864	68,324
<u>Income received in the year</u>		
Subscriptions and donations	13,682	13,751
Special lectures, events and functions	2,262	4,252
Bank interest	2,839	2,955
Tax refunds on subscriptions and donations (including interest) (3)	0	2,671
Sundry income (2)	<u>80</u>	<u>701</u>
Total Income received	18,863	24,330
<u>Deduct: Expenses paid in the year</u>		
Printing and despatch of <i>Journal</i>	6,923	6,872
Costs of lectures, events and functions (6)	4,869	4,652
Administration and sundry running costs of the Society (1) (4)	1,426	1,365
Website, on-line expenses	914	1,122
Bank charges	107	119
Readers' Guide	0	0
Purchase of book-case/display Cabinet (5)	0	4,500
– sundry purchases and donations (5)	694	0
– office furniture/equipment	0	149
– addition to books for Library	<u>0</u>	<u>11</u>
Total Expenditure	(14,933)	(18,790)
Bank balances at 31 December 2006	£ <u>77,794</u>	£ <u>73,864</u>

KIPLING SOCIETY

YEAR ENDED 31 DECEMBER 2006

STATEMENTS OF ASSETS AND LIABILITIES

	2006	2005
	£	£
<u>Assets</u>		
Bank balances		
– Current account	12,466	8,653
– U.S. dollar account	117	0
– Deposit account [including Legacy £ 23,888)]	65,211	65,211
	<u>77,794</u>	<u>73,864</u>
Debtors	783	729
Library and office fixtures, furniture and equipment		
– balance at year end (7)	<u>16,857</u>	<u>17,444</u>
Total assets	95,434	92,037
<u>Deduct: Liabilities</u>		
– creditors (3)	(555)	(1,241)
Net Assets at		
31 December 2006	£ <u>94,879</u>	£ <u>90,796</u>
<hr/>		
NOTES TO THE ACCOUNTS – <i>continued from page 65.</i>		
7) Fixed assets at the year end –		
Library, including additions		£ 14,602
Fixtures, furniture and equipment, library and office –		
Cost, including additions	£ 11,954	
Depreciation at		
1 January 2006	(9,112)	
Depreciation provision for 2006 not included in Receipts and Payments Account	<u>(587)</u>	
		2,255
Balance at 31 December 2006		<u>£ 16,857</u>

ABOUT THE KIPLING SOCIETY

The Kipling Society is for anyone interested in the prose and verse, and the life and times, of Rudyard Kipling (1865-1936). It is one of the most active and enduring literary societies in Britain and, as the only one which focuses on Kipling and his place in English Literature, attracts a world-wide membership. (Details from the Society's web-site and membership forms from the **Membership Secretary, Kipling Society, 295 Castle Road, Salisbury, Wilts SP1 3SB**. The forms quote the minimum annual subscription rates. Some members contribute a little more.)

The Society is a Registered Charity and a voluntary, non-profit-making organisation. Its activities, which are controlled by a Council and run by the Secretary and honorary officials, include:

- maintaining a specialised Library in **City University, Northampton Square, London EC1V 0HB**,
- answering enquiries from the public (schools, publishers, writers and the media), and providing speakers on request,
- arranging a regular programme of lectures, and a formal Annual Luncheon with a Guest Speaker,
- running the web-site at **www.kipling.org.uk** for members of the Society and anyone else around the world with an interest in the life and work of Rudyard Kipling,
- and publishing the *Kipling Journal*, every quarter.

The *Journal* of the Society aims to entertain and inform. It is sent to subscribing paying members all over the world free of charge. This includes libraries, English Faculties, and 'Journal – only' members. Since 1927, the *Journal* has published important items by Kipling, not readily found elsewhere, valuable historical information, and literary comment by authorities in their field. By not being wholly academic, the *Journal* is representative of Kipling, whose own diverse interests and versatile talent covered a wide range of literary writing – letters, travel, prose and verse. For the serious scholar of Kipling, who cannot afford to overlook the *Journal*, a comprehensive index of the entire run since 1927 is available online to members or in our Library. Apply to: **The Librarian, Kipling Society, 72 Millbank, Headcorn, Ashford, Kent TN27 9RG, England or email to jwawalker@gmail.com**

The Editor of the *Kipling Journal* publishes membership news, Society events, and the texts of talks given by invited speakers. In addition, he is happy to receive letters and articles from readers. These may be edited and publication is not guaranteed. Letters of crisp comment, under 1000 words, and articles between 1000 – 4000 are especially welcome. Write to: **The Editor, Kipling Journal, 32 Merton Road, Harrow HA2 OAB, England or email to davpag@yahoo.co.uk**

